



Accessions

151.822

Shelf No.

G 3924.6

Barton Library. Vol. 2




Thomas Pennant Barton.

Boston Public Library.

Received, May, 1872.

Not to be taken from the Library.



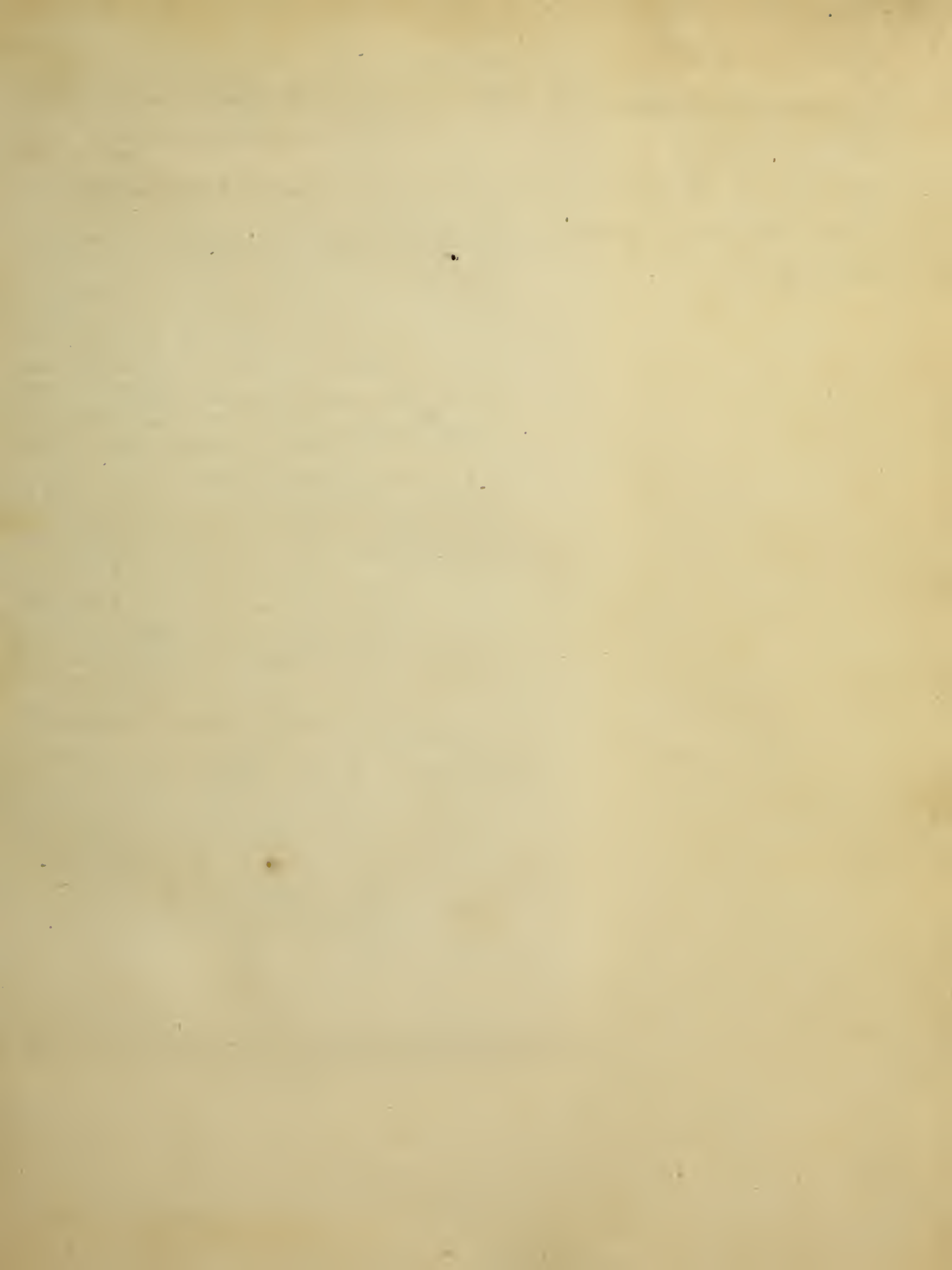


Digitized by the Internet Archive
in 2016

<https://archive.org/details/accountofenglish02lang>







+ Dryden's Objections to Fletcher's borrowing his
Plots answered

" Dryden's Objections to Jonson's Borrowings
answered

- Jonson's borrowings from the Ancients justified
from their own Example of borrowing from one
another

G 3924

.6
v.2

151,822

May 1873

Dryden to traduce him. This, tho' no just excuse, yet I believe was known to Mr. *Dryden* before, and therefore ought not as an act of Ignorance, to have been urg'd so fiercely against him.

As to his Plots being borrow'd, 'tis what is allowed by *Scaliger*, and others; and what has been practic'd by Mr. *Dryden*, more than by any Poet that I know: so that *He* of all Men living had no Reason to throw the first Stone at him. But Mr. *Dryden* is of the nature of those Satyrists describ'd by *Scaliger* (†); *Commune est omnibus profiteri sese omnium pene hostem; paucissimorum parcissimum laudatorem: Se quoque vulnerare ut alios interficere liceat; nam ne amicis quidem parcunt.*

To come lastly to *Ben Johnson*, who (as Mr. *Dryden* affirms (u),) has borrow'd more from the Ancients than any: I crave leave to say in his behalf, that our late *Laureat* has far out-done him in Thefts, proportionable to his Writings: and therefore he is guilty of the highest Arrogance, to accuse another of a Crime, for which he is most of all men liable to be arraign'd. (x)

Quis tulerit Gracchos de seditione querenteis?

I must further alledge that Mr. *Johnson* in borrowing from the Ancients, has only follow'd the Pattern of the great Men of former Ages, *Homer, Virgil, Ovid, Horace, Plautus, Terence, Seneca*, &c. all which have imitated the Example of the industrious Bee, which

(†) *Poet. L. 3. C. 97.* (u) *Præf. Mock Ast. 61.* (x) *Juv. Sat. 2.*

Dryden's Object
Plots answered
Dryden's Object
answered
Jonson's borrow
from their own
another

sucks Honey from all sorts of Flowers, and lays it up in a general Repository. 'Twould be *actum agere* to repeat what is known to all Learned Men; that there was an *Illiad* written before that of *Homer*, which *Aristotle* mentions; and from which, (by *Suidas*, *Alian*, and others,) *Homer* is supposed to have borrow'd his Design. *Virgil* copied from *Hesiod*, *Homer*, *Pisander*, *Euripides*, *Theocritus*, *Aratus*, *Ennius*, *Pacuvius*, *Lucretius*, and others; as may be seen in *Macrobius*, and *Fulvio Urfini*, which last Author has writ a particular Treatise of his Thefts. Notwithstanding he accounted it no Diminution to his Worth, but rather gloried in his Imitation: for when some snarling Criticks had accus'd him for having borrow'd his Design from *Homer*, he reply'd; 'Tis the Act of an *Hero*, to wrest *Hercules's* Club out of his Hand. Besides he not only acknowledges in particular his making use of *Hesiod*, (v)

Ascræumque cano Romana per oppida carmen:
But extreamly glories in his being the first Latin Poet that had treated on Country Affairs:

-----*Juvat ire jugis, qua nulla priorum*
Castaliam molli diducitur orbita clivo.

Ovid not only took the Design of his *Metamorphosis*, from the foremention'd *Parthenius*: but even *Horace* himself notwithstanding his Hypercritical Sentence against such as undertook that Province, and did not well acquit themselves, stiling them (z).

----*Imitatorum stultum pecus*, ----

(y) *Geor. L. 3.* (z) *Epist. L. 1. Ep. 19.*

+ The Latin Draw: Poets beholden to the Greeks

Yet, I say, He himself not only imitated *Lucilius* in his Satyrs, and followed *Aristotle* in his Epistle *De Arte Poetica*: but also translated *Verbatim* those Fragments of the Greeks, which in some Editions are to be found at the End of *Pindar's* Works, and inserted them in his first Book of *Odes*, as might be easily made appear, were it not too long a Discursion.

For this Reason I shall only speak succinctly * of the Latine Dramatick Poets, most of which were Imitators at least, if not wholly behold- ing to the Greek Poets for their Productions. Thus *Seneca* in his Tragedies imitated *Euri- pides*, and *Aeschylus*; *Terence* borrow'd from *Menander*, and in his Prologue to *Andria*, quotes *Nevius*, *Plautus*, and *Ennius* for his Authority. I could enumerate more Instances, but these are sufficient Precedents to excuse Mr. *Johnson*.

Permit me to say farther in his behalf, That if in imitation of these illustrious Examples, and Models of Antiquity, he has borrow'd from them, as they from each other; yet that he attempted, and as some think, happily suc- ceeded in his Endeavours of Surpassing them: insomuch that a certain Person of Quality (†) makes a Question, 'Whether any of the Wit 'of the Latine Poets be more Terse and Elo- 'quent in their Tongue, than this Great and 'Learned Poet appears in ours.

Whether Mr. *Dryden*, who has likewise suc- ceeded to admiration in this way, or Mr. *John- son* have most improv'd, and best advanc'd

(†) Poems and Essays, By Mr. *Edw. Howard*, p. 24.

Dryden not.
is not.
the Ancients.

what they have borrow'd from the Ancients. I shall leave to the decision of the abler Critics: only this I must say, in behalf of the later, that he has no ways endeavour'd to conceal what he has borrow'd, as the former has generally done. Nay, in his Play call'd *Sejanus* he has printed in the Margent throughout
+ the places from whence he borrow'd: the same he has practis'd in several of his Masques (as the Reader may find in his Works;) a Pattern, which Mr. *Dryden* would have done well to have copied, and had thereby sav'd me the trouble of the following Annotations.

There is this difference between the Proceedings of these Poets, that Mr. *Johnson* has by Mr. *Dryden's* Confession (b) *Design'd his Plots himself*; whereas I know not any One Play, whose Plot may be said to be the Production of Mr. *Dryden's* own Brain. When Mr. *Johnson* borrow'd, 'twas from the Treasury of the Ancients, which is so far from any diminution of his Worth, that I think it is to his Honor at least-wile I am sure he is justified by his Son *Carthwright*, in the following Lines (c):

*What tho' thy searching Muse did rake the dust
Of Time, & purge old Mettals from their Rust:
Is it no Labour, no Art, think they, to
Snatch Shipwracks from the Deep, as Divers do,
And rescue Jewels from the covetous Sand,
Making the Seas bid Wealth adorn the Land?
What tho' thy culling Muse did rob the store
Of Greek and Latine Gardens, to bring o're*

(b) Pref. *Mock Astrol.* (c) *Carthwright's Poems.* p. 315.

- + Jonson owned what he borrowed Dryden not.
- o Jonson's Plots his own Dryden's not.
- ✓ Jonson borrowed Thoughts only from the Ancients.

+ Dryden became for the Moderns as well as
the Ancients

o His Objections to Toulson's Clinches

*Plants to thy Native Soil? their Virtue were
Improv'd far more, by being planted here :
If thy Still to their Essence doth refine
So many Drugs, is not the Water thine?
Thefts thus become just Works ; they and their
Grace*

*Are wholly thine; thus doth the Stamp and Face
Make that the King's that's ravish'd from the
Mine ;*

In others then 'tis Oar, in thee 'tis Coin.

On the contrary, tho' Mr. *Dryden* has likewise borrow'd from the Greek and Latine Poets, as *Sophocles*, *Virgil*, *Horace*, *Seneca*, &c. which I purposely omit to tax him with, as thinking what he has taken to be lawful prize : yet I cannot but observe withal ; that he has plunder'd the chief *Italian*, *Spanish*, and *French* Wits for Forage, notwithstanding his pretended contempt of them : and not only so, but even his own Countrymen have been forc'd to pay him tribute, or to say better, have not been exempt from being Pillag'd. This I shall sufficiently make out in the Examen of his Plays ; in the mean time, give me leave to say a word, or two, in Defence of Mr. *Johnson's* way of Wit, which Mr. *Dryden* calls *Clenches*.

There have been few great Poets which have not propos'd some Eminent Author for their Pattern, (Examples of this would be needless and endless.) Mr. *Johnson* propos'd *Plautus* for his Model, and not only borrow'd from him, but imitated his way of Wit in English. There are none who have read him, but

ch. and Imperfect

+ Dryden's Account,
The Ancients
o His Objections

are acquainted with his way of playing with Words: I will give one Example for all, which the Reader may find in the very entrance of his Works; I mean the Prologue to *Amphitruo*.

*Iustam rem & facilem oratum à vobis volo:
Nam iuste ab iustis iustus sum Orator datus.
Nam injusta ab iustis impetrare non decet:
Iusta autem ab iniustis petere insipientia est.*

Nor might this be the sole Reason for Mr. *Johnson*'s Imitation, for possibly 'twas his Compliance with the Age that induc'd him to this way of writing, it being then as Mr. *Dryden* observes (d) the Mode of Wit, the Vice of the Age, and not *Ben Johnson*'s: and besides Mr. *Dryden*'s taxing Sir *Philip Sidney* for playing with his Words, I may add that I find it practis'd by several Dramatick Poets, who were Mr. *Johnson*'s Contemporaries: and notwithstanding the advantage which this Age claims over the last, we find Mr. *Dryden* himself as well as Mr. *Johnson*, not only given to Clinches; but sometimes a *Carwicket*, a *Quarter-quibble*, or a bare *Pun* serves his turn, as well as his Friend *Bur* in his *Wild Gallant*; and therefore he might have spar'd this Reflection, if he had given himself the liberty of Thinking.

As to his Reflections on this *Triumvirate* in general: I might easily prove, that his Improprieties in Grammar, are equal to theirs: and that He himself has been guilty of Solecisms in Speech, and Flaws in Sence, as well as *Shakespear*, *Fletcher*, and *Johnson*: but this

(d) Folter: pt to Granada; p. 148.

would

+ retorted

o also their ungrammatical speech, and Imperfect
sense.

+ Rememb. to search Mrs Heywood's Companion
for the Theatre to see if she has drawn out the
Plots of any of Mr Dryden's Plays. See in 13th
Burnet's Hist. of his own Times Vol. 1. p. 269.
a Character of Dryden's Plays.

^ or Representations in Musick Set by Lewis Grabet
Esq. Master of his late Majesty's Physic Fol. 168.

would be to wast Paper and Time: and besides I consider that *Apollo's* Laws like those of our own Nation, allow no Man to be try'd twice for the same Crime: and Mr. *Dryden* having already been arraign'd before the Wits upon the Evidence of the *Rota*, and found Guilty by Mr. *Clifford* the Foreman of the Jury: I shall suppress my further Evidence, till I am serv'd with a *Subpœna*, by him, to appear before that Court, or have an Action clapp'd upon me by his Proctor, as guilty of a *Scandalum Archi-Poetæ*; and then I shall readily give in my Depositions.

For these, and the like Reasons, I shall at present pass by his dis-obliging Reflections on several of his Patrons, as well as the Poets his Cotemporaries: his little Arts to set up himself, and decry others; his dexterity in altering other Mens Thoughts, so as to make them pass for his own; his Tautologies; his Petty-Larcenies, which notwithstanding his stiling of himself *Saturnine*, shew him sufficiently *Mercurial*, at least, if Plagiaries may be accounted under the Government of that Planet. In fine, (if Old *Moody* will allow me to borrow that word) he resembles Vulgar Painters, who can tolerably copy after a good Original, but either have not judgment, or will not take the pains themselves to design any thing of value. This will easily appear in the following Account of his Plays, of which I come now to speak. *Viz.*

Albion and Albanus, an Opera perform'd at the Queen's Theatre in *Dorset-Garden*, and

have read in MS and
+
Poems a Centure of the
is Play as I have
in Dryden's Life

+ Rememb. to see
for the Theatre
Plots of any of
Burnet's Hist-
a Character of
a Representation
Esq. Master of

+ 152

An Account of the

printed in Folio, Lond. 1685. 'The Subject
'of it (as the Author says) is wholly Alle-
'gorical; and the Allegory it self so very ob-
'vious, that it will no sooner be read, than
'understood. I need not therefore take the
pains to acquaint my Reader, that by the Man
on the Pedestal, who is drawn with a long, lean,
pale Face, with Fiends Wings, and Snakes
twisted round his Body: and incompast by se-
veral Phanatical Rebellious Heads, who suck
Poyson from him, which runs out of a Tap in
his Side, is meant the late Lord *Shaftsbury*,
and his Adherents. I shall not pretend to pass
my censure whether he deserv'd this usage
from our Author, or no; but leave it to the
judgments of Statesmen and Politicians. How
well our Author has drawn his other Cha-
racters, I shall leave to the decision of the
Criticks: as also whether Monsieur *Grabut*, or
our Poet deserves the preference; or either of
them merit those Applauses which Mr. *Dryden*
in both their Names challenges as their due;
since I find an Author of a different Opinion,
who thus describes them.

*Grabut his Yoke-mate ne're shall be forgot,
Whom th' God of Tunes upon a Muse begot.*

Bays on a double score to him belongs:

As well for writing as for setting Songs.

For some have sworn, (th' Intrigue so od is laid)
That Bayes and He mistook each others Trade
Grabut the Lines, and He the Musick made.

All for Love, or The World well Lost; a Tra-
gedy acted at the Theatre Royal; and written
in

See in a Salire on the Poets I have read in MS and
I think in Print among the State Poems a Censure of the
Moorish or Morisco Lambres in this Play as I have
copied it into the Yellow Book for Dryden's Life
by his Maty.^d Scw.th

1 or the Cruelties of the Dutch to the English Merchants
continued & written in a month

in imitation of *Shakespear's* stile, printed in quarto *Lond.* 1678. and dedicated to the Right Honourable *Thomas Earl of Danby*. That our Author has nearly imitated *Shakespear* is evident by the following Instance. In the Comedy call'd *Much Ado about Nothing* (*) the Bastard accuses *Hero* of Disloyalty before the Prince, and *Claudio* her Lover: who (as surpris'd at the News,) asks, Who! *Hero*? *Bast.* Even she, *Leonato's Hero*, your *Hero*, every Mans *Hero*. In this Play, (†) on the like occasion, where *Ventidius* accuses *Cleopatra*, *Antony* says, Not *Cleopatra*! *Ven.* Even she my Lord! *Ant.* My *Cleopatra*? *Ven.* Your *Cleopatra*; *Dollabella's Cleopatra*: Every Mans *Cleopatra*. *Ex homine hunc natum dicas*. Our Author with justice prefers the Scene betwixt *Antony* and *Ventidius* in the first Act, to any thing he has written in that kind: but as to his defence of the Scene between *Octavia* and *Cleopatra*, in the end of the third Act, there are some Criticks who are not yet satisfied, that it is agreeable to the Rules of Decency and Decorum, to make Persons of their Character demean themselves contrary to the Modesty of their Sex. For the Plot see *Plutarch* in *Vit. M. Ant. Suetonius* in *Aug. Dion Cassius*, Lib. 48. 51. *Orosius*, Lib. 6. Cap. 7. *Florus*, L. 4. C. 11. *Appian de Bellis Civilibus*, L. 5.

Amboyna, a Tragedy acted at the Theatre Royal; printed in quarto *Lond.* 1673. and dedicated to the Right Honourable the Lord *Clifford* of *Chudleigh*. The Plot of this Play is

(c) Act 3. p. 101. (f) Act 4. p. 54.

found-

to have improved
translation of 3 of that

Comedy 4^o 1691 p 2

ne; The Rehearsal
year, wherein it is
edly Pindic. of Mr. Dryden
I believe alluded to
which might be the cause

Com Act at the
to the Honb. St. Willm
from Plautus and
same Term is added
ed by Mr. Purcell.

on the Cruelties
Continued & writt

founded chiefly on History, being an Account of the Cruelty of the *Dutch* to our Country-Men in *Amboyna*, *An. Dom.* 1618. There was a Book publisht by the *East-India* Company, which I never saw, but I have read a Relation extracted from thence by Mr. *Purchas*, and printed in his *Pilgrimage*, Vol. II. L. 10. Ch. 16. There are several other Authors that have mention'd this Story, as *Sanderfon's* History of *King James*, pag. 577. *Stubb's* Relation of the *Dutch* Cruelties to the *English* at *Amboyna*, printed in quarto *Lond.* 1632. *Wanley's* History of *Man*, Lib. 4. Ch. 10. Ex. 1. The Plot of the Rape of *Isabinda*, by *Harman Junior*, is founded on a Novel in *Cynthio Gyraldi*, *Deca* 5^a. Nov. 10.

Assignation, or Love in a Nunnery, a Comedy acted at the Theatre Royal, printed in quarto *Lond.* 1678. and dedicated to his most Honour'd Friend Sir *Charles Sidley* Baronet. This Play was Damn'd on the Stage, or as the Author phrases it (^g), *it succeeded ill in the Representation*. I shall not pretend to determine, any more than the Author, 'Whether the fault 'was in the Play it self, or in the lameness of 'the Action, or in the number of its Enemies, 'who came resolv'd to damn it for the Title: but this I know, that his Reflections on Mr. *Ravencrofts* Play, call'd *Mamamouchi*, provok'd him to a retort in another Prologue (^h) to a new Play of his acted the Vacation following, part of which as relating to this Play, I shall transcribe.

(^g) Epistle Dedicatory. (^h) *Careless Lovers*.

+ See how much he is confessed to have improved
Plautus in his Amphitruon in the translation of 3 of that
old Poet's Comedies 8^o. 1694

o Amphitruon or The Two Socias a Comedy 4^o. 1691 p 2
in Appendix

+ 1673.
It was first acted in 1671. or before; The Rehearsal
being first acted in Dec^r that year, wherein it is
mentioned or referred to vid. Friendly Replic. of Mr. Dryden
4^o. 1673 wherein tis mentioned & I believe alluded to
N. B. for exposing real Persons ^{which} might be the cause
of its ill Success.

Amphitruon or the Two Socias a Com Act^d at the
Theatre Royal 4^o. 1691. Dedie^d to the Hon^{ble}. Sir William
Lowison Baron Bait^t Tis taken from Plautus and
Moliere's Plays of the same Name ^{For} is added
the Musick of the Songs Compos'd by Mr. Purcell.

+ King Arthur or the British Worthies a Tragic Opera
at Dorset Garden 4th. 1691. Dedie^d to Marg: of Halifax
1691. The Music by Mr. H. Purcell 'Tis a Dramatic
Opera the Sequel of Albion and Albanians performed
at the Queen's Theatre by their Majesties Servants
The Incidents are some^{what} Extravag^t the Enchantment
taken from Tasso and the Fabulous Hist: from
Geoff. of Monmouth

An Author did to please you, let his Wit run
 Of late, much on a Serving-man, and Cittern;
 And yet you would not like the Serenade,
 Nay, and you damn'd his Nuns in Masquerade.
 You did his Spanish Sing-song too abhor,
 Ah! que locura con tanto rigor.

In fine, the whole by you so much was blam'd,
 To act their parts the Players were asham'd;
 Ah! how severe your Malice was that Day;
 To damn at once the Poet and his Play.

But why, was your Rage just at that time shown,
 When what the Poet writ, was all his own? [late,
 Till then he borrow'd from Romance, and did trans-
 And those Plays found a more indulgent Fate.

But in this Mr. *Ravencroft* is very much deceiv'd, for most of the Characters, as well as the Incidents are borrow'd from French Romances; as for instance, The Characters of the Duke of *Mantua*, Prince *Frederick* and *Lucretia*, are borrow'd from *The Annals of Love*, 8^o in the Story of *Constance* the fair Nun, pag. 81. but as to the Scene of the *Petticoat* and *Belly Ake* (i) so much commended by Mr. *Bayes* (k), I believe 'twas Mr. *Dryden*'s own Contrivance. The Characters of *Aurelian*, *Camillo*, *Laura*, and *Violetta*, are taken from *Scarron*'s *Comical Romance*, in the History of *Destiny* and *Madam Star*. See *Ch.* 13. pag. 43. The Humour of *Benito*'s affecting Musick, to the prejudice of his Carcass (l), is borrow'd from *Quinault*'s Character of *Jodolet*, in the beginning of his *La Comedie, sans Comedie*. The passage of *Fron-*

(i) Act. 4. Sc. 1. (k) Rehearsal, Act. 3. p. 33. (l) Act. 1. Sc. 1.

tona's

he was alive in 1679
 an account of this Play

+ King Arthur or the
 at Dorset Garden 4
 1691. The Music by
 Opera the Sequel
 at the Queen's Th.
 The Incidents are
 taken from Tasso and
 Geoff. of Monmouth

tona's throwing water upon *Laura* and *Violetta*
 (n) is taken from *Les Contes de M. de la Fontaine. premiere partie, Nov. 11. p. 74.* There are
 other French Authors that have handled the
 same Story, as *Les Cent Nouvelles Nouvelles.*
La Damselle à Cœur ouvert &c.

+ *Aureng-zebe*, a Tragedy acted at the Theatre
 Royal, printed in quarto Lond. 1676. and dedi-
 cated to the Right Honourable John Earl of
Mulgrave. The Plot of this Play is related at
 large in *Tavernier's Voyages into the Indies.*
 Vol. I. Part 2. Ch. 2. Our Author is not wholly
 free from Thefts in this Play, and those who
 have ever read *Seneca's Hippolitus*, will allow
 that *Aureng-zebe* has some resemblance with
 his Character, and that *Nourmabal*, is in part
 copied from *Phædra*, which will the better ap-
 pear, if the Reader will compare the follow-
 ing Lines. (n)

Hip. ——— *Thesēi vultus amo*
Illos priores, quos tulit quondam puer;
Cum prima puras barba signaret genas,

Aur. (o) I am not chang'd, I love my Husband still;
 But Love him as he was when youthful Grace
 And the first bloom began to shade his Face.

Hip. ——— *Magne regnator Deūm,*
Tam lentus audis scelera? tam lentus vides?
Ecquando Sæva fulmen emittes manu,
Si nunc serenum est?

——— *Me velox cremet*
Transactus ignis. Sum nocens; merui mori;
Placui novercæ.

(n) Act 3. p. 22. (n) *Hippolitus*, Act 2. Sc. 3. (o) *Aureng-zebe*, Act 4. Sc. 1.

Scene acts in the year 1660.

I think I have read this Muring Let was alive in 1679
and upward of 80 years of age. See an acc't of this Play
in the Epist. Ded.

+ The Spartan Hero Cleomenes. Trag: 4^o 1692 (See the
Tenth or Spect^r of it) 'Tis dedic^d to The Earl of
Rochester. When it was first given out to be
acted Orders came from the Queen then Regent
to hinder it: See the Gentleman's Journal for
April 1692. p. 23. Mr. Creech's his Translat of
Plutarch Life of Cleomenes is prefixed to the
latter Editions of this Play and an excell^t Copy
of Verses by Mr. Theoph. Parsons under
20 years of Age.

→ 1672.

→ Scene in Granada and the Christian Camp
besieging it.

Aur. Heavens can you this without just vengeance hear,
When will you Thunder, if it now be clear!
Yet Her alone let not your Thunder seize:
I too deserve to dye, because I please.

I could cite other passages in this Play borrow'd from *Seneca*, but this is enough to convict our Author of borrowing from the Latine Poets, now give me leave to give you one Instance likewise of his borrowing from Mr. *Milton's Sampson Agonistes*. (P)

Dal. I see thou art implacable, more deaf [seas
To Prayers than winds and seas, yet winds to
Are reconcil'd at length, and sea to shore:
Thy anger unappeasable still rages,
Eternal Tempest never to be calm'd.

* *Emp. Unmov'd she stood, & deaf to all my prayers,
As Seas and Winds to sinking Mariners;
But Seas grow Calm, and Winds are reconcil'd:
Her Tyrant Beauty never grows more mild.*

There are many other Hints from this Poem, that are inserted in this Play by Mr. *Dryden*, and which I should not have laid to his Charge had he not accus'd *Ben Johnson* of the same Crime.

Conquest of Granada, by the *Spaniards*, in two Parts, acted at the Theatre-Royal, printed in quarto *Lond.* 1678. (q) and dedicated to his Royal Highness the Duke. These Plays I have seen acted with great Applause, which so pufft up our Author with vanity, that he could not

(P) *Sampson Agonistes*, i. 128. * *Aur.* p. 8. (q) Third Edition.
re-

+ The Spartan Hero
 Tell us Speed of it,
 Rochester. When i
 acted Orders came
 to hinder it. See
 April 1692. p. 23.
 Plutarch Life of
 latter Editions of
 of Verses by M
 20 years of age.
 1672.
 Scene in Gro.
 besieging it.

refrain from abusing his Predecessors, not only in the Postscript already mention'd; but even in a detracting Epilogue to the second Part, which I shall leave to the Readers perusal. I have already hinted, that not only the *Episodes*, and main Plot, but even the Characters are all borrow'd from *French* and *Spanish* Romances, as *Almahide*, *Grand Cyrus*, *Ibrahim*, and *Gusman*: so that Mr. *Dryden* may be said to have made a Rod for himself, in the following Lines; (r)

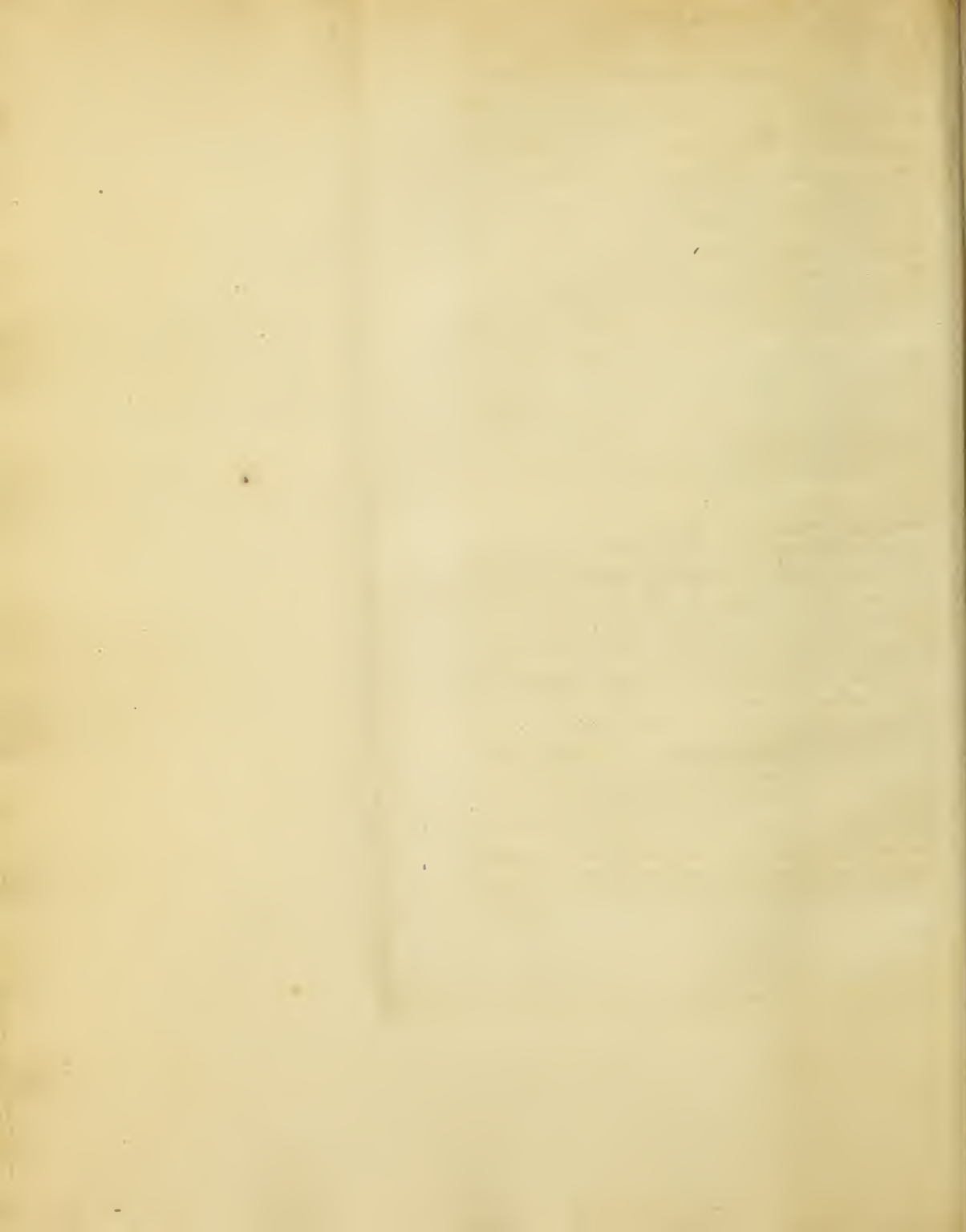
And may those drudges of the Stage, whose Fate
 Is damn'd dull Farce more dully to Translate,
 Fall under that Excise the State thinks fit
 To set on all French Wares, whose worst is Wit.
 French Farce worn out at home, is sent abroad;
 And patcht up here is made our English Mode.

How much Mr. *Dryden* has borrow'd from the *French* in this Play, cannot be comprehend-
 ed in the compass to which I confine my self;
 and therefore I shall only mention some of the
 most remarkable Passages which are stolen. I
 am therefore in the first place to begin with the
 Persons represented: The Character of *Almanzor*
 is chiefly taken from *Ponce de Leon* in *Almahide*;
 from *Ozmin* in *Gusman*, and *Artaban* in *Cleopatra*.
 His other Characters of *Boabdelin*, *Almahide*,
Ferdinand and *Isabella*, Duke of *Arcos*,
Ozmin, *Hamet*, *Gomel*, &c. are taken from
Almahide. The Characters of *Ozmin* and
Benzaida, are borrow'd from *Ibrahim*, in the
 Story of *Ozmin* and *Alibech*, and *Lyndaraxa*,

(r) Prologue, First part.

are

Abbech of Abdalla, Abdolmlech &



are copied from Prince *Ariantes*, *Agathirsis*, and *Elibesis*; See *Grand Cyrus*, Part IX. Book I.

I am now to give some Instances that may make good my Assertion, That Mr. *Dryden* has borrow'd most of his *Thoughts*, as well as his Characters from those Authors abovemention'd, tho' he has new cloath'd them in Rime. In the beginning of the First Act, he has borrow'd the Description of his *Bull-feast*, from *Guzman's Juego de Toros & Cannas*: See the Story of *Ozmin* and *Daraxa*, part 1. pag. 82. and 85. The Description of the *Factions* pag. 4. is borrow'd from *Almahide* p. 1. The next four Lines spoken by the King is taken from Prince *Mussa's* advice in *Almahide*, p. 6. The King's Speech in going between the *Factions*, pag. 5. is borrow'd from *Almahide*, Part 3. Book 3. p. 63. The Description of the Quarrel between *Tarifa* and *Ozmin*, is founded on *Abindarrays* his Speech in *Alm.* p. 2. The Rise of the Families, p. 6. from the same. *Almanzor's* killing *Gomel*, from *Alm.* p. 64. His quelling the *Factions*, from *Alm.* p. 64, 65. In the Second Act, *Almanzor's* Victory, and his taking the Duke of *Arcos* Prisoner, p. 12. is copied from *Almahide*, p. 65. The Scene between *Abdalla* and *Lyndaraxa*, p. 13. is stolen from *Alm.* p. 62. and from the Story of *Elibesis* in *Cyrus*, Part 9. Book 1. p. 20. *Zulema's* Plea for *Abdalla's* right to the Crown, p. 17. is copied from *Alm.* p. 62. His tempting him to Rebellion, from *Cyrus* in the place above-mention'd. In the Third Act, *Almanzor's* going over to *Abdalla*, on the Kings refusal to grant the Duke of *Arcos* his Liberty, pag. 18.

Well Guin
his restored
the Kings a dore.
only

pag. 18. is taken from *Alm.* p. 55. &c. The Alarm after the *Zambra* Dance from the same page. The first meeting of *Almanzor* and *Almahide*, p. 27. from *Alm.* p. 69. Of *Abdalla* and *Almanzor*, p. 30. from *Alm.* p. 71. The Controversy between *Almanzor* and *Zulema*, p. 31. from the same Column. In the Fourth Act, *Almanzor's* going over to *Boabdelin's* Party, p. 34. is taken from *Alm.* p. 72. *Abdelmelech* his coming to visit *Lyndaraxa* in Disguise, p. 35. is stolen from the former Story of *Elibes* in *Cyrus*, p. 25. &c. *Abdalla* visiting her, being Royally attended with Guards, p. 39. from the same, p. 67. *Almanzor's* freeing *Almahide* from *Abdalla's* Captivity, p. 45. is copied from *Alm.* p. 73. The beginning of the Fifth Act, viz. The Scene between *Abdalla*, and *Lyndaraxa*, under the Walls of the *Albayzin*, immediately after his Defeat, p. 48. is stolen from *Cyrus* in the Story aforesaid, p. 61. His flying to the Christians, p. 50. from *Alm.* p. 72. *Ozmin* and *Benzaida's* flight, p. 62. from *Ibrahim*, p. 8.

I might proceed through the Second Part, did I not fear the Reader to be already as tir'd as my self. I shall therefore only acquaint him, that most of that Play is borrow'd as well as the former: So that had our Author stolen from others, in none of his Labours, yet these Plays alone argue him guilty of the highest Confidence, that durst presume to arraign the Ancient English Poets as Plagiaries, in a Postscript to two Plays, whose Foundation and Language are in a great measure stolen from the Beginning to the End. I would therefore de-

fire

+

The Part of Almaheda ruled by Bell Gwin
granada lost has seen her Temples restored
and almaheda once more by Kings adored.

Ld Lansdownes's Progress of Beauty

+ Le Tom Brown's Pamp. of it
& Scene in the Castle of Alenzer

fire Mr. *Dryden* henceforth to ponder upon the following Epigram, which seems to give him better Advice. (1)

*Cum fueris Censor, primum te crimine purga,
Nec tua te damnent facta nefanda reum.
Ne tua contemnas aliena negotia curans;
An tibi te quisquam junctior esse potest.*

There are several Authors that have given an Account of this famous Action, as *Mariana*, L. 25. C. 18. *Mayerne Turquet*, L. 23. *Thuanus*, L. 48. *Guicciardine*, L. 12. *Luc. Marinæus Sic.* L. 20. *Car. Verardus. Domingo Baltanas, &c.*

Don Sebastian, King of Portugal: a Tragedy + acted at the Theatre-Royal, printed in quarto, Lond. 1690. and dedicated to the Right Honourable *Philip* Earl of *Leicester*. This Play is accounted by several One of the best of Mr. *Dryden's*, and was as I have heard acted with great Applause. The Foundation of it is built upon a French Novel call'd *Don Sebastian*, How far our Author has followed the *French-man*, I leave to the Readers of both to judge. Only give me leave to take notice of that passage in his Epistle to this Play, where he endeavours to clear himself from the charge of Plagiarie. He says, 'The Ancients were never accus'd 'of being Plagiaries, for building their Tragedies on known Fables. To prove this assertion he brings several Instances; 'Thus (says 'he) *Augustus Cæsar* wrote an *Ajax*, which 'was not less his own because *Euripides* had 'written a Play before him on that Subject.

(1) *Oweas Disticha Ethica, & Politica; Ep. 31. p. 119*

+ Le Tom Br
Scene in the

‘Thus of late years *Corneille* writ an *Oedipus*
‘after *Sophocles*; and I have design’d one after
‘him, which I wrote with Mr. *Lee*, yet nei-
‘ther the *French* Poet stole from the *Greek*, nor
‘we from the *French-man*. ’Tis the Contrivance,
‘the new turn, and new Characters
‘which alter the Property, and make it ours.

I have not that I know of, any where accus’d the Poets in general, or Mr. *Dryden* in particular, for borrowing their Plots; knowing that it is allow’d by *Scaliger*, *M. Hedelin*, and other Writers. ’Tis true I have shew’d whether they were founded on History, or Romance, and cited the Authors that treat on the Subject of each *Dramma*, that the Reader, by comparing them, might be able to judge the better of the Poets abilities, and his skill in Scenical Performances. But tho’ the Poet be allow’d to borrow his Foundation from other Writers, I presume the Language ought to be his own; and when at any time we find a Poet translating whole Scenes from others Writings, I hope we may without offence call him a Plagiary: which if granted, I may accuse Mr. *Dryden* of Theft, notwithstanding this Defence, and inform the Reader, that he equivocates in this Instance of *Oedipus*: for tho’ he stole not from *Corneille* in that Play, yet he has borrow’d very much from the *Oedipus Tyrannus* of *Sophocles*, as likewise from that of *Seneca*.

For the Plot read the *French* Novel call’d *Don Sebastian Roy de Portugal* translated into English. *Vasconcellos* his *Anacephalæosis*, five
summa

* Dryden wrote only the first scene.
the whole fourth act & the first half or somewhat
more of the fifth. He undertook it in the year of the
1 by both \ Restored: therefore his first Essay. It had
many Enemies the Nation being then in a ferment
abt the Succession which occasioned sev. Pamphlets

* By the Assassination of Guise his said he intended
Mormouth: or D. of York. praises Ravares the King
in Reversion the Stan. 3 or Cha. 2. The K in Possession
is little oblig'd to him The Author intended to have had
it acted by the Name of the Parallel before it was
forbidden by the D^y Chamberlain's Order. See some
Reflections on the Pretended Parallel in the Play
called the D. of Guise 2^o 1683. There is also a severe
censure of this Play in J. Hunt's Defence of the Charter
& Municipal Rights of the City of London &c 4^o p^o
pag 24 to 31. I have it now transcrib'd in 3 sides 4^o.
It lies in my yellow Parchm^t Volume 4^o in which
is enter'd abt 150 Transcripts in Prose and Verse
relating to the Life Character & Writings of
Mr. Dryden.

1 87-89.

o Scene Madrid in the year 1665 and the last
evening of the Carnival. The Author having
engag'd himself in a bold Epilogue to this Play
wherein he tax'd former Writers prefix'd a Defence
to it in an Essay on the Dramatic Poetry of the
last age.

1 1691.

Summa Capita Actorum Regum Lusitaniae, *Anacroph.* 20. See besides other Writers of the Affairs of *Portugal* about 1578, in which year *Sebastian* was kill'd.

- * *Duke of Guise*, a Tragedy acted by Their ** Majesties Servants, written by Mr. *Dryden*, and Mr. *Lee*, printed in quarto *Lond.* 1683. and dedicated to the Right Honourable *Laurence* Earl of *Rocheſter*. This Play found ſeveral Enemies at its firſt appearance on the Stage: the Nation at that time being in a ferment about the Succeſſion, which occaſion'd ſeveral Pamphlets, *pro* and *con*, to be publiſht. The main Plot is borrow'd from *Davila*, *Mezeray*, and other Writers of the Affairs of *Charles* the Ninth, as *P. Mathieu*, *Memoires de Caſtel-nau*. See beſides *Thuanus*, L. 93. The Story of *Malicorn* the Conjuror may be read in *Roffet's Histoires Tragiques en la Vie de Canope*, 8° p. 449.
- *Evening's Love*, or *The Mock Aſtrologer*, a Comedy acted at the Theatre-Royal by His Majesties Servants, printed in quarto *Lond.* 1671. and dedicated to his Grace *William* Duke of *Newcaſtle*. This Play is in a manner wholly ſtollen from the *French*, being patcht up from *Corneille's Le Feint Aſtrologue*; *Molliere's Depit amoureux*, and his *Les Precieufes Ridicules*; and *Quinault's L'Amant Indifcree*: not to mention little Hints borrow'd from *Shakeſpear*, *Petronius Arbiter* &c. The main Plot of this Play is built on that of *Corneille's*, or rather *Calderon's* Play call'd *El Aſtologo fingido*, which Story is likewise copied by *M. Scudery* in his Romance call'd *Ibrahim*, or the *Illuſtrious Baſſa*

in the Story of the French Marquess. *Aurelia's* affectation in her Speech p. 31. is borrow'd from *Molliere's Les Précieuses Ridicules*. The Scene between *Alonzo* and *Lopez* p. 39. is translated from *Molliere's Depit amoureux*, Act 2. Sc. 6. *Camilla's* begging a new Gown of *Don Melchor* p. 61. from the same. Act 1. Sc. 2. The Love Quarrel between *Wild-blood* and *Jacinta*; *Mas-cal* and *Beatrix*; Act 4. Sc. the last: is copied from the same Play, Act 4. Sc. 3, and 4. The Scene of *Wild-blood*, *Jacinta*, &c. being discover'd by *Aurelia's* falling into *Alonzo's* Arms, p. 73. &c. is borrow'd from *Quinault's L'Amant Indiscret*, Act 5. Sc. 4.

Kind Keeper, or *Mr. Limberham*, a Comedy acted at the Duke's Theatre, by his Royal Highness's Servants; printed in quarto Lond. 1680, and dedicated to the Right Honourable *John Lord Vaughan*. In this Play, (which I take to be the best Comedy of his) he so much expos'd the keeping part of the Town, that the Play was stopt, when it had but thrice appear'd on the Stage; but the Author took a becoming Care, that the things that offend'd on the Stage were either alter'd or omitted in the Prefs. One of our modern Writers in a short Satyr against *Keeping*, concludes thus; (1)

Dryden good Man thought Keepers to reclaim,
Writ a Kind Satyr, call'd it *Limberham*.
This all the Herd of Letchers straight alarms,
From Charing-Cross to Bow was up in Arms;
They damn'd the Play all at one fatal Blow,
And broke the Glafs that did their Picture show.

(1) *Cleve's Poems*, p. 94.

x Dryden wrote only
the whole fourth
more of the Fifth
A by both | Restor
many Enemies
abt. the success
xx By the Assassina
Mormount: or D. q
in Reversion the
is little oblig'd to
it acted by the New
Forbidden by the
Reflections on the
called the D. of G.
Censure of this Pla
& Municipal Reg
pag 24 to 31. I have
It lies in my p
is enter'd abt. 150
relating to the Lif
Mr. Dryden.

A 87-89.

O Scene Madrid
evening of the C
engag'd himself
wherein he tan

to it in an Essay on the Dramatic Poetry of the
last age.

A 1691.

^ 1690. 1700.

^ and some great ones of that Character in particular

+ Ring Arthur Trag. 4^o. 1691.

^ 1668, 1669, 81, 96, 1703. Among the Mss: given by S.
Henry Puckering Bart. to Trinity Coll. Cambr in 1690
there is Mr Dryden's Indian Emperor

r. n. p. 168.

In this Play he is not exempt from borrowing some Incidents from *French* and *Italian Novels*: Mrs. *Saintlys* discovery of *Love-all* in the Chest, *Act* 1. is borrow'd from the Novels of *Cynthio Gyraldi*; see *prima parte Deca* 3^a. Nov. 3. The same Story is in *The Fortunate Deceiv'd, and Unfortunate Lovers*, see Nov. 7. *Deceiv'd Lovers*. Mrs. *Brainsicks* pricking and pinching him, *Act* 3. Sc. 2. is copied from the *Triumph of Love over Fortune*, a Novel writ by *M. S. Bremond*, or else from *Zelotide* of *M. de Pais*: but these are things not worthy to be urg'd against any One, but Mr. *Dryden*, whose Critical Pen spares no Man.

Indian Emperor, or The Conquest of Mexico ⁺ by the *Spaniards*, being the Sequel of the *Indian Queen*, printed in quarto *Lond.* 1670. and dedicated to the Most Excellent and most Illustrious Princess *Anne* Dutcheß of *Monmouth* and *Bucclugh*. This Play is writ in Heroick Verse, and has appear'd on the Stage with great Approbation, yet it is not wholly free from Plagiarië; but since they are only Hints, and much improv'd, I shall not mention the Particulars. 'Tis sufficient for me to observe in general that he has borrow'd from *Plutarch*, *Seneca*, *Montagne*, *Fletcher*, &c. Mr. *Dryden* in the Second Edition to this Play, prefixt a Piece intituled, *A Defence of an Essay of Dramatick Poesy*, being an Answer to the Preface of *The Great Favourite*, or *The Duke of Lerma*: but upon some considerations our Author was obliged to retract it. For the Plot of this Play 'tis founded chiefly on History. See *Lopez de Gomara Hist.*

2. prevail Trag. Com:
k this was the last
all Helsters general
Salisbury It did not
is others but there are
s towards the End
and Secular Masque
and spoken in a
was acted for his

and since and the
... it therefore...
ur Dryden

dedicated to the
ingrave.
f Quality

+ *King Arthur Trag*
 1668, 1669, 84, 96, 1,
Henry Puckering B.
there is Mr. Dryden
 . v. p. 168.

166

An Account of the

General de las Incas, & de Conquista de Mexico.
De Bry Americae Pars 9. L. 7. Ogleby's America,
Chap. 3. Sect. 10. Mariana de Reb. Hisp. L. 26.
 Cap. 3. Four Letters printed in several Languages.

- + *Marriage A-la-mode*, a Comedy acted at the Theatre-Royal by Their Majesties Servants; printed in quarto *Lond.* 1673. and dedicated to the Right Honourable the Earl of *Rocheſter*. This Play tho' ſtil'd in the Title-page a Comedy, is rather a Tragi-Comedy, and conſiſts of two different Actions; the one *Serious*, the other *Comick*, both borrow'd from two Stories which the Author has tackt together. The Serious Part is founded on the Story of *Sesoſtris* and *Timareta* in the *Grand Cyrus*, Part 9. Book 3. and the Characters of *Palamede* and *Rhodophil*, from the ſame Romance, Par. 6. B^k 1. See the History of *Timantes* and *Parthenia*. I might mention alſo the Story of *Nogaret* in *The Annals of Love*, from whence part of the Character of *Doralice* was poſſibly borrow'd; and *Les Contes D'Ouville partie premiere* p. 13, from whence the Fancy of *Melantha's* making Court to her ſelf in *Rhodophil's* Name is taken; but this is uſual with our Poet.

- ◇ *Miſtaken Husband*, a Comedy acted by His Majesties Servants at the Theatre-Royal, and printed in quarto *Lond.* 1675. This Play Mr. *Dryden* was not the Author of, ~~the~~ 'twas adopted by ~~him~~, as an Orphan, which might well deſerve the Charity of a Scene which he beſtowed on it. It is of the nature of *Farce*, or as the *French* term it *Baſſe Comedie*, as Mr. *Bent-*

+ Love Triumphant or Nature will prevail Trag. Com:
at the Theat Royal 4^o 1694 (I think this was the last
Play Dryden writ) (after them all Welstar's general
Character) Dedid: to James C of Salisbury It did not
succeed so well as some of his others but there are
some great Marks of his Genius towards the End
Hoc. wrote after this a Dialogue and Secular Masque
with a Prolog & Epil as performed and spoken in a
Comedy call'd the Pilgrim w^{ch} was acted for his
Benefit I think a little before.

^ It was left with him many years since and the
Author returned not to claim it therefore...
presuming he was dead - & Mr Dryden

^ This Play in 6 Vols 12^o 1717 dedicated to the
Duke of Newcastle by Mr Congreve.

◇ As it is written by a Person of Quality

- ^ Yet is not to be judgd a Trifle as he goes on
since that incomparable Person would not from
his ingenious labours lose so much time as to
write a whole scene in it which in itself
sufficiently makes amends
- + There is a Prologue for it by P. W. in New Songs &
Poems &c. 8^o. 1677. p. 76.

= 82.

^ 1675

- ~ First Edit of his Plays in 1665 but the next in 1692
& there is a Pref. ag^t. Rhyme
- ◇ Mr. Dryden alleges that this way of Writing
was first introduced by the late Lt. Buckhurst
but Langbain affirms J. Horton wrote the 3 first
acts of the quoted Trag: of Lophodue and that not
in Rhyme but in blank verse.

Bentley the Bookseller has observ'd (^u). 'Tis writ on the Model of *Plautus's Mœnechmi*: and I have read a Story somewhat like it in *L'Amant Oysif*. Tome 2. p. 297. *Nouvelle intitulée D. Martin*.

Oedipus, a Tragedy acted at his Royal Highness the Duke's Theatre, written by Mr. *Dryden* and Mr. *Lee*, printed in quarto *Lond.* 1679. = This Play is certainly one of the best Tragedies we have extant; the Authors having borrow'd many Ornaments not only from *Sophocles*, but also from *Seneca*; though in requital Mr. *Dryden* has been pleas'd to arraign the Memory, of the later by taxing him (*) of 'Running after Philosophical Notions more proper for the Study than the Stage. As for *Corneille* he has scouted him for failing in the Character of his *Hero*, which he calls an Error in the first Concoction: tho' possibly 'twas so in him to fall upon two such Great Men, without any provocation, and to whom he has been more than once oblig'd for beautiful Thoughts. As to the Plot 'tis founded on the Tragedies of *Sophocles* and *Seneca*.

Rival Ladies, a Tragi-Comedy, acted at the Theatre-Royal; printed in quarto *Lond.* 1679. and dedicated to the Right Honourable *Roger* Earl of *Orrery*. This Dedication is in the Nature of a Preface written in Defence of English Verse. The Authors Sentiments were afterwards controverted by *Sr. Robert Howard*, in the Preface to his Plays: to which Arguments Mr. *Dryden* reply'd, towards the end of his

(u) Epistle to the Reader. (x) Preface.

u: Poet: p. 165

+ Dramatick Essay. *Sr. Robert* made a Rejoynder, when he publisht his *Duke of Lerma*: and *Mr. Dryden* answer'd him again in the Preface to his *Indian Emperour*, as I have already observ'd.

I beg leave of my Reader, to make one Remark on this Preface, to Rectify the following mistake committed by our Author. He says, 'That *The Tragedy of Queen Gorbuduc* was written in English Verse; and consequently that Verse was not so much a new way amongst us, as an old way new reviv'd: and that this Play was written by the late Lord *Buckhurst*, afterwards Earl of *Dorset*.

Mr. Dryden, as well as *Sr. Fopling*, notwithstanding his smattering in the Mathematicks, is out in his Judgment at *Tennis*: for first (tho' His Majesties late Historiographer) he is mistaken in the Title-page: and I must crave leave to tell him by the by, that I never heard of any such Queen of *Brittain*, any more than he, of any King that was in *Rhodes*. Nay further had he consulted *Milton's History of England*, or any other Writers of *Brute's History*, nay, even the Argument of that very Play, he would have found *Gorbuduc* to have been the last King of that Race, at least the Father of *Ferex* and *Porrex*, in whom terminated the Line of *Brute*: and consequently would not have permitted so gross an Error to have escap't his Pen for Three Editions: tho' it may be *Mr. Dryden's Printer* was as much to blame to print *Queen* for *King*, as he ironically accuses *Sr. Robert's* for setting *shut* for *open*. There are other Errata's in History, which I might impute

^ Yet is not to be
since that inco
his ingenious
write a whole
sufficiently m

+ There is a Prolog
Poems &c. 8^o. 1677

= 82.

^ 1675

^ First Edit of his
+ there is a Pref

◇ *Mr. Dryden* all
was first intro
but *Laugbain* ap
acts of the quot
in *Rhysne* but

+ 2^o 1668.

^ 4^o 1668.

^ 1670

^ By a Defence of his Essay on Dram: Poet: p. 165

^ King

⁺ p. 543 & Append. in Tho. Lockville
~ 1668 1669.

☞ In whose character as it has been affirmed is represented that of the famous Christiana 2. of Sweden
Prof to the Maid: Queen.

pute at least to Mr. Dryden's Negligence; but I shall at present wave them. In the mean time I must acquaint the Reader, that however Mr. Dryden alledges that this Play was writ by the Lord Buckhurst, I can assure him that the three first Acts were writ by Mr. Thomas Norton: and that the Play it self was not written in Rime, but blank Verse, or if he will have it, in *prose mesurée*, so that Mr. Shakespear notwithstanding our Author's Allegation, was not the first beginner of that way of Writing.

As to his Oeconomy, and working up of his Play, our Author is not wholly free from Pillage, witness the last Act; where the Dispute between *Amideo*, and *Hippolito*; with *Gonsalvo's* fighting with the Pirates, is borrow'd from *Petronius Arbyter*, as the Reader may see by reading the Story of *Encolpius*, *Giton*, *Eumolpus*, and *Tryphæna*, aboard *Licas's* Vessel (y). To say nothing of the Resemblance of the *Catastrophe* with that of *Scarron's Rival Brothers*, *Novel* the Fifth.

Secret Love, or *The Maiden Queen*; a Tragi-Comedy acted by His Majesties Servants at the Theatre-Royal, printed in quarto Lond. 1679. I have already made some observations on his Preface, p. 143. and cannot pass by his making use of *Bayes's* Art of Transversing, as any One may observe by comparing the Fourth Stanza of his First Prologue, with the last Paragraph of the Preface to *Ibrahim*. As to the Contrivance of the Plot, the serious part of it is founded on the History of *Cleobuline* Queen of *Corinth*, =

(y) Nat. Var. p. 360, &c.

scius Angliæ: p. 28.

I have in all upon
your & observable

Play which touched

the Throne of her

had forbidden the

de it exposed the Popish

in his Da^r commanded

Dreaming till she

ed by it

⁺ p. 543 & Appendix.

~ 1668 1669.

☞ In whose Character
sent that of the,
Pref to the Ma.

170

An Account of the

Part 7. Book 2. The Characters of *Celadon*, *Florimel*, *Olinda*, and *Sabina*, are borrow'd from the Story of *Pisistates* and *Cerintba* in the *Grand Cyrus*, Part 9. Book 3. and from the Story of the *French Marquess* in *Ibrahim*, Part 2. Book 1.

+ Sir *Martin Mar-all*, or *The Feign'd Innocence*, a Comedy acted at His Highness the Duke of *York's* Theatre, printed in quarto *Lond.* 1678. This Play is generally ascrib'd to Mr. *Dryden*, tho' his Name be not affix'd to it. But in reality the Foundation of it is originally *French*: and whoever will compare it with *M. Quinault's L'Amant Indiscret*, and *Molliere's L'Etourdy, ou le contre temps*, will find not only the Plot, but a great part of the Language of *Sr. Martin* and his Man *Warner* borrow'd. There are several other Turns of the Plot copied from other Authors; as *Warner's* playing on the Lute instead of his Master, and his being surpriz'd by his Folly; See *Francion* written by *M. Du Pare* Lib. 7. *Old Moody* and *Sr. John* being hoisted up in their Altitudes, is taken (at least the hint of it) from *Shakerly Marmion's Fine Companion*, Act 4. Sc. 1. The Song of *Blind Love to this Hour*, (as I have already observ'd ⁽²⁾) is translated from a Song made by *M. de Voiture*: tho' I must do Mr. *Dryden* the Justice to acquaint the World, that he has kept to the Sence, and the same Measure of Verse.

☞ *Spanish Fryar*, or *The Double Discovery*, a Tragi-Comedy acted at the Duke's Theatre; printed in quarto *Lond.* 1681. and dedicated to the Right Honourable *John Lord Haughton*.

(2) *Poësies de M. Voiture*, p. 457.

Whe-

+ Scene Court Garden 1703 Vid: Roscius Anglic: p. 28.

Remember the Curious Letter I have in MS upon
Queen Mary's disorder'd Behaviour & Observable
Confusion at some parts of this Play w^{ch} touch'd
her own Case in setting upon the Throne of her
deposed Father K. James who had forbidden the
Acting of it in his reign, because it expos'd the Popish
Priests and therefore the Queen his Da^r commanded
it to be Acted June 1689 till she
try'd how she wou'd be expos'd by it

- + Mr. Dryden wrote a Prologue to his Royal Highness upon his first appearance at the Duke's Theatre since his return from Scotland and it was spoken by Mr. Smith as appears in the copy then printed on a half sheet in Folio 1682. begin: In those cold regions where Summers cheer'd. I if reprinted I to what Play spoken
and he misd his Latin Prefement
which seems to be after he wrote the Spanish Tragedy 1681 & also after his Religio Laici 1682.
- ◇ To remember the Letter I have of L^d Nottingham's upon this Plays being forbidden by K. James & the first that L. Mary went to see with her behaviour at some stinging Speeches in it.

Whether Mr. *Dryden* intended his Character of *Dominick* as a Satyr on the Romish Priests only, or on the Clergy of all Opinions in general, I know not: but sure I am, that he might have spar'd his Reflecting Quotation in the Front of his Play:

Ut melius possis fallere sume togam.

But the truth is, ever since a certain Worthy Bishop refus'd Orders to a certain Poet, Mr. *Dryden* has declar'd open defiance against the whole Clergy; and since the Church began the War, he has thought it but Justice to make Reprisals on the Church. Mr. *Dryden* who is famous for collecting Observations, and Rules for Writing, has learnt this great *Arcanum* from his Brother Poet, the Tutor to *Pacheco* in the Comedy of the *Reformation* ^(a); 'That this one piece of Art of Reflecting in all he writes, on Religion and the Clergy, has set off many an indifferent Play, by the titillation it affords the Gallants, who are sure to get those Verses all by heart, and fill their Letters with them to their Country Friends. But whatever success this way of Writing may find from the Sparks, it can never be approv'd on by sober Men: and there are none who have any sense of Religion themselves, that can without concern suffer it to be abus'd; and none but Apostates or Atheists will be so impudent to attempt it: and the real cause of their Envy and Malice is the same with that of the Emperor to his Son *Aureng-zebe* ^(b), which with Reference to the Clergy may be thus apply'd.

(a.) Act 4. p. 8. (b) *Aureng-zebe*, Act 1. p. 10.

*in Eve's Speech,
and Eyes &c See Tom
8, 49 & 50 Gildenst*

+ Mr. Dryden wrote
 Highness upon
 Duke's Theatre since
 and it was spoken
 the Copy then printed
 1682. begin: In the
 character. I if respect
 and he misd he
 which seems to
 Frizer 1681 & also
 To remember the
 upon this Play
 the first that I
 behaviour at so

Our Clergy's sacred Virtues shine too bright,
 They flash too fierce: their foes like birds of night,
 Shut their dull Eyes, and sicken at the sight.

The Comical Parts of the *Spanish Fryar*, *Lorenzo*, and *Elvira*, are founded on Monsieur S. Bremond's Novel call'd the *Pilgrim*.

+ State of Innocence, or *The Fall of Man*, an Opera written in Heroick Verse, printed in quarto *Lond.* 1678. and dedicated to Her Royal Highness the Dutchesse. Whether the Author has not been guilty of the highest Flattery in this Dedication, I leave to the Reader's Judgment; but I may presume to say, that there are some Expressions in it that seem strain'd, and a Note beyond *Ela*; as for Instance, 'Your Person is so admirable that it can scarce receive addition, when it shall be glorified; and your Soul, which shines through it, finds it of a Substance so near her own, that she will be pleas'd to pass an Age within it, and to be confin'd to such a Pallace. This Drama is commended by a Copy of Verses written by Mr. Lee; and the Author has prefixt an *Apology for Heroick Poetry*, and *Poetick Licence*. The foundation of this Opera is fetcht from Mr. Milton's *Paradise Lost*. How far our Author has transcrib'd him, I shall leave to the inquiry of the Curious, that will take the pains to compare the Copy with the Original.

Fempest, or *The Enchanted Island*, a Comedy. acted at His Royal Highness the Duke of York's Theatre, and printed in quarto *Lond.* 1676. This Play is originally *Shakespear's* (being the first

^ And

+ The Father's Quotation from it in Eve's Speech,
where she says when your kind Eyes &c See Tom
Brown's Dialogues p. 46, 47, 48, 49 & 50 Gildenst
Coward

^ 1677 — 84

^ See D. Coward's Licent Poet.

✓ Willson

✓ 95-

✓ Robt.

+ new Modified the Plot and refined the Language
improved those Characters which were begun and
added sev Scenes and the fifth act entire

first Play printed in the Folio Edition) and was revis'd by Sr. *D'Avenant* and Mr. *Dryden*. The Character of the Saylor was not only the Invention of the former, but for the most part of his Writing: as our Author ingeniously confesseth in his Preface. 'Tis likewise to his Praise, that he so much commends his deceas'd Predecessor. But as to his Reflections on Mr. *Fletcher*, and Sr. *John Suckling* for having copied, the One, his *Sea Voyage*, the other, his *Goblins*, from this Play; I believe were Mr. *Dryden* to be try'd by the same Standard, most of his Plays would appear Copies.

Troilus and Cressida, or *Truth found out too late*; a Tragedy acted at the Duke's Theatre, to which is prefixt a Preface containing the Grounds of Criticisme in Tragedy, printed in quarto *Lond.* 1679. and dedicated to the Right Honourable *Thomas* Earl of *Sunderland*. This Play was likewise first written by *Shakespeare*, and revis'd by Mr. *Dryden*, to which he added several new Scenes, and even cultivated and improv'd what he borrow'd from the Original. The last Scene in the third Act is a Master-piece, and whether it be copied from *Shakespeare*, *Fletcher*, or *Euripides*, or all of them, I think it justly deserves Commendation. The Plot of this Play was taken by Mr. *Shakespeare* from *Chaucer's Troilus and Cressida*; which was translated (according to Mr. *Dryden*) from the Original Story, written in Latine Verse, by One *Lollius*, a *Lombard*.

Tyrannick Love, or *The Royal Martyr*, a Tragedy acted by His Majesties Servants at the Theatre.

^ Willm

^ 95-

^ Robt.

+ New Modelled is
improved those &
added sev. Secs.

Theatre-Royal, printed in quarto *Lond.* 1677. and dedicated to the Most Illustrious Prince *James Duke of Monmouth and Buccugh.* This Tragedy is writ in Heroick Verse: and several Hints are borrow'd from other Authors, but much improv'd. Only I cannot but observe that whenever the Criticks pursue him, he withdraws for shelter under the Artillery of the Ancients; and thinks by the discharge of a Quotation from a Latine Author, to destroy their Criticisms. Thus in the Preface to his Play, he vindicates the following Line in his Prologue;

*And he who servilely creeps after Sence
Is safe; -----*

By that Quotation of *Horace,*
Serpit humi tutus.

So he justifies the following Line in the end of the Fourth Act:

*With Empty Arms embrace you whilst you sleep,
From this Expression in Virgil,
-----Vacuis amplectitur Ulnis.*

I could cite you other passages out of his *Conquest of Granada, Indian Emperor, State of Innocence, &c.* but these are sufficient to shew, how much *Self-justification* is an Article of our Author's Creed. As to the Plot of this Tragedy 'tis founded on History: see *Zosimus, L. 4. Socrates, L. 5. C. 14. Herodiani Hist. L. 7. and 8. Jul. Capitolinus, in Vit. Max. Jun.*

Wild Gallant, a Comedy acted at the Theatre Royal by Their Majesties Servants, and printed in quarto *Lond.* 1669. This Play tho' the last mention'd, by reason of the Alphabetical
Or-

+ Scene the Camp of Maximian under the walls
of Aquileia

1694.

+ of his that was acted or published

His first Poem was on ^{L^d} Hastings dying of the Small Pox, printed among the Fun. Elegies on him 8^o. 1649. & again in Dryd^s Miscellany

8 Astræa Redux.

In Dr. Fiddes his Epistolary Essay on the Poet of Homer 8^o. abt 1713 there is a Reflection upon Mr. Dryden's Indecency in his Translation of some part of one of the Iliads.

Order throughout observ'd, was yet the first attempt which our Author made in Dramatick Poetry; and met with but indifferent Success in the Action. The Plot he confesses was not originally his own, but however having so much alter'd and beautified it, we will do him the Honour to call him the Author of the *Wild Gallant*, as he has done *Sr. Robert Howard*, the Author of the Duke of *Lerma* (°): and by way of Excuse I shall transcribe his own Lines in behalf of a New Brother of *Parnassus*. (d)

'Tis Miracle to see a first good Play,
All Hawthorns do not bloom on Christsmas-day;
A slender Poet must have time to grow,
And spread and burnish as his Brothers do.
Who still looks lean, sure with some Pox is curst;
But no Man can be Falstaff Fat at first.

I am next to give the Reader an Account of his other Writings and Transactions, as far as they are come to my Knowledge, and I shall begin with those in Verse, because nearer ally'd to my present Subject. There are several pieces of this Nature said to be writ by him; as Heroick Stanzas on the late Usurper *Oliver Cromwel*, written after his Funeral, and printed in quarto Lond. 1659. *Annus Mirabilis*, *The Year of Wonders* 1666. An Historical Poem describing the *Dutch War*, and the *Fire of London*, printed in octavo Lond. 1667. *Ab-salom and Achitophel*, printed in quarto Lond. 1682. This last, with several other of his

(c) Defence of his *Dramatick Essay*, p. 5. (d) *Miscellany Poems*, 80. 1684. p. 292.

Po-

in a narrow street of a mortification occasioned by cutting out a Toe Nail to the quick See my large Acc^t. His Enemies who wrote ag^t him were Clifford Little Tom Brown Burnett Melbourn Collier Blackmore Prior Montague Rochester Buckingham this Laugbaine Thadual Also.

to *Thermerdin* a
in *Little Britain*
with in *Navigation* &c.
+ *Perseus* fol. 1693.

at *Barker's* 7th 6th. Hist
1679. 6th. fol. & fol. 1703

1662. To *St. Godt Kneller*
Hession Clionora folio & 4^{to}.

12^{to} 1713 & 8^{to} 1693 with Cuts
don't 8^{to}. Cuts 1709 Epistles

all *Virgil* fol. 1697. —

1735. His *Fables* folio

for *Jacob. Tontson*

Lybius 3 N. 8^{to}. *Life of*

J. Fresnoy's Art of

all

her Belicourt

of *Morocco* 4^{to}. 1675.

's *Poems*.

1700 aged 68 years

he died at his house

+ of his that was
 His first Poem
 the small Poem, printed
 in him 8^o 1649.
 O Astraea Redux.
 In Dr. Tiddes his
 of Homer 8^o abt
 Mr. Dryden's In
 some part of one

Poems, as the *Medal*, *Mack Flecknoe*, &c. are
 printed in *A Collection of Poems*, in octavo Lond.
 1684. *Sylva*, or a Second Volume of Poetical
Miscellanies, in octavo Lond. 1685. *Religio
 Laici*, printed in quarto Lond. 1682. *Threnodia
 Augustalis*, or a Funeral-Pindarique Poem on
 King Charles^{II} the Second, printed in quarto
 Lond. 1685. *Hind and Panther*, in quarto Lond.
 1687. *Britannia Rediviva*: a Poem on the Birth
 of the Prince, in Fol. Lond. 1688.

In Prose he has writ *An Essay of Dramatick
 Poetry*, in quarto Lond. 1668. *Vindication of
 the Duke of Guise*, in quarto Lond. 1683. *The
 Life of Plutarch*, in octavo Lond. 1683. And
 some *Theological Pieces* which I have not by
 me at present. He has translated *The History
 of the League*, *The Life of St. Xavier*, &c.

Now that Mr. Dryden may not think him-
 self slighted in not having some Verses insert-
 ed in his Commendation; I will present the
 Reader with a Copy written by Mr. *Flecknoe*,
 and leave him to Judge of his Wit, and Mr.
Dryden's Gratitude, by comparing the Epistle
 Dedicatory to his *Kind Keeper*, and his Satyr
 call'd *Mack Flecknoe*, with the following Epi-
 gram.

To Mr. John Dryden.

Dryden, the *Muses* Darling and delight,
 Than whom none ever flew so high a flight.
 Some have their Vains so drossy, as from Earth,
 Their *Muses* only seem to have ta'ne their Birth.
 Other but Water-Poets are, have gone
 No farther than to th' Fount of Helicon:

And

+ Dryden had a sister married to Thormerdinge a
Thelmerdinge the Bookseller in Little Britain
another to Sandwell a Blacksmith in Newgate Str:
Dryden's Translat of Juvenal & Persius fol. 1693.
Fables (wth his Poems) fol. 1701. at Barker's 7th 6th. Hist
of Asyriam of Alexandria fol. 1679. 6th 8th. & fol. 1703

6 To the Lord Chancellor Hyde 1662. To S^r. Godf Kneller
To K^{ing} James 2^d. K. W^m. 1st in my possession Clionora folio & 4^{to}
on Mrs A Killigrew His Juvenal 12^o 1713 & 8^o 1693 with Cuts
Some of Ovid's Art of Love by Dryden &c 8^o. Cuts 1709 Epistles
8^o Cuts 1712. Lucretius & Horace. All Virgil fol. 1697. —
3 Vols 8^o 1709 Dryden's Plays 6 Vols ^{12^o} 1735. His Fables folio
Dryden's Fables 12^o 1734

^ Sacred to the happy memory of ^ for Jacob. Tonson
^ for Jacob Tonson

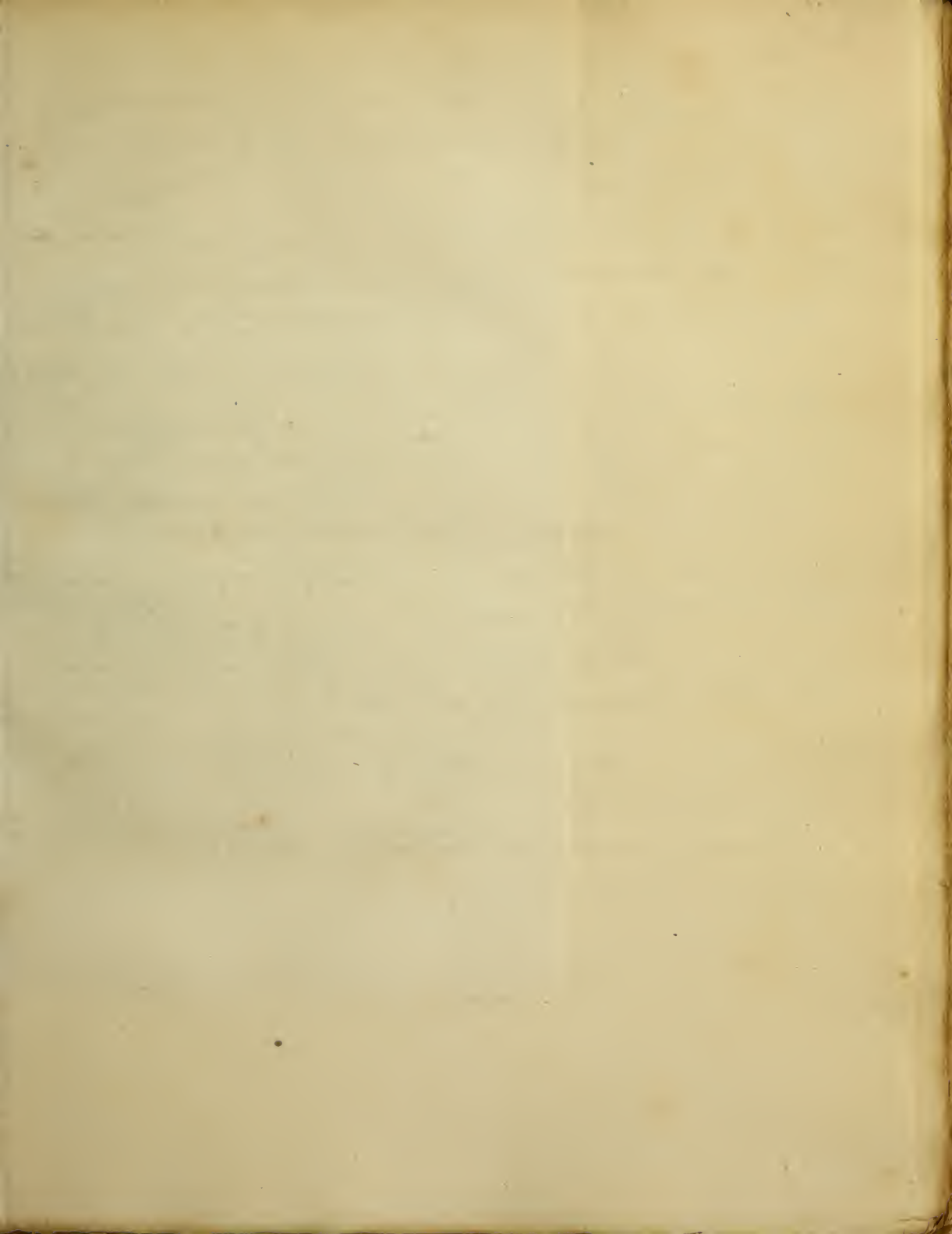
5 And Tacitus 3 V. 8^o. Life of Polybius 3 V. 8^o. Life of
Lucian before the 4 Vols 8^o 1711. Fresnoy's Art of
Painting vide Settle & Shadwell

^ To M. Maissnbourg ^ To Father Belicourt

4 Notes & Observat^{ns} on the Emper^{or} of Morocco 4^{to} 1675.
Broughton's 2 Vols 8^o of Dryden's Poems.

5 Mr Dryden died the 1st of May 1700 aged 68 years
only & died to his Mon^{ty}. I think he died at his house
in Sherard Street of a Mortification occasioned by
cutting out a Toe Nail to the quick See my large
acco^{nt}. His Enemies who wrote ag^t him were
Clifford Settle Tom Brown Burnet Melbourn
Collier Blackmore Prior. Montague Rochester
Buckingham His Longbaine Shadwell Also.





Also Stillingfleet in his Vindication of his
answer to Dryden's Defence of the late King's
Papers, & that of the Dutchess (in. v. th last he was
concern'd) He wrote a Pamphlet in ~~the~~ ^{the} Prize in
the Case of the Dutchess of York and the answer to it
stiled, a learned & Ingenious Performance by
J. Brown I take it in addit: to Matt Clifford's Notes on
Dryden's Poems tho' Dryden reflects on him in Kind
& Panther Dr Stillingfleet had a controversy with
Dryden about the Royal Papers in w^{ch} some have
thought he is harder upon the Poet than the Poet
on the Divine. Stillingfleet's piece is call'd a
Vindication of the Answer of the Royal Papers vid.
Life of Stillingfleet - See the Collect: of Elegies on
him in my Book of Epigrams. Webster - Dryden died
1700. Vid. Appendix to this Book.

+ He was a Milliner in the New Exchange before
he set up for a Poet

o A Burlesque piece of Ridicldry design'd to ridicule
Dryden's Tompesh

And they'r but airy Ones whose Muse soars up
No higher than to Mount Pernassus top; [higher
Whilst thou with thine dost seem to have mounted
Than he who fetcht from Heaven Celestial Fire:
And dost as far surpasss all others, as
Fire does all other Elements surpasss.

Thomas DUFFET.

An Author altogether unknown to me, but
by his Writings; and by them I take him to
be a Wit of the third Rate: and One whose
Fancy leads him rather to Low-Comedy, and
Farce, than Heroick Poetry. He has written
three Plays; Two of which were purposely de-
sign'd in a Burlesque Stile: but are intermixt
with so much Scurrility, that instead of Di-
verting, they offend the modest Mind. And I
have heard that when one of his Plays, viz.
The Mock Tempest was acted in *Dublin*, several
Ladies, and Persons of the best Quality left the
House: such Ribaldry pleasing none but the
Rabble, as *Horace* says; (e)

*Offenduntur enim, quibus est equus, & pater, & res:
Nec si quid fracti ciceris probat, & nucis emptor,
Æquis accipiunt animis, donant-ve coronâ.*

o *Mock Tempest*, or *The Enchanted Castle*, a
Farce acted at the Theatre-Royal, printed in
quarto *Lond.* 1675. The Design of this Play
was to draw the Town from the Duke's Thea-
tre, who for a considerable time had frequented
that admirable reviv'd Comedy, call'd *The Tem.*

(e) *Dē Arte Poeticā.*

M

pest.

*Masque presented
at Chelsea. 4^o 1676.*

✓ Also *Stillingfleet*
 answer to *Dryden*
Papers, & that of
 concern'd) He was
 the Case of the *D.*
 stiled a learned
J. Brown I take it
Dryden's Poems &
 & *Parther Dr. Stilling*
Dryden about the
 thought he is hard
 on the *Divine*. *Stil*
Vindication of the
Life of Stillingfleet
 him in my Book of
 1700. *Nid. Appena*

+ He was a *Milliner*
 he set up for a *Poe*
 o a *Burlesque piece*
Dryden's Tempest

Tempest. What success it had may be learnt
 from the following Lines; (i)

The dull Burlesque appear'd with Impudence,
And pleas'd by Novelty for want of Sense.
All except trivial points, grew out of Date;
Parnassus spoke the Cant of Billingsgate:
Boundless and Mad, disorder'd Rime was seen;
Disguis'd Apollo chang'd to Harlequin.
This Plague which first in Country Towns began,
Cities and Kingdoms quickly over-ran;
The dullest Scriblers some Admirers found,
And the Mock-Tempest was a while renown'd;
But this low stuff the Town at last despis'd,
And scorn'd the Folly that they once had priz'd.

Psyche Debauch'd, a Comedy acted at the Thea-
 tre Royal, and printed 8° *Lond.* 1678. This *Mock*
Opera was writ on purpose to Ridicule Mr. *Shad-*
well's Psyche, and to spoil the Duke's House,
 which, as has been before observ'd, was then
 more frequented than the King's. This Play is
 as Scurrilous as the former.

+ *Spanish Rogue*, a Comedy acted by His Ma-
 jesties Servants, printed in quarto *Lond.* 1674.
 and dedicated to *Madam Ellen Guin*. Tho'
 this Play far exceed either of the former, yet
 I cannot commend it, neither do I think Co-
 medy a fit subject for Heroick Verse; few of
 them being writ in Rime, in our Language;
 o and of those few, scarce any of them have suc-
 ceeded on the English Stage.

Our Author has writ nothing else that I know
 of, but a Book of Poems, Songs, Prologues, and
 Epilogues, printed in octavo *Lond.* 1676.

(i) *Boyleau's Art of Poetry*, p. 5.

$$\begin{array}{r} \text{v. p. } \left\{ \begin{array}{l} + 20 \\ 210 \\ 276 \\ \hline 409 \end{array} \right. \end{array}$$

0 The. wit also. Beauties Triumphs a Masque presented
by the Scholars of Mr. Jefferys Banister and Mr. James
Hunt at the New Boarding School at Chelsea. 4^o. 1676.

+ There is a shroud Lincaster upon Duffey by
Mr Duffey remembered by Mr. Maynard in his
Medley assuring us he could write still worse
than he did.

Thomas DURFEY.

A Person now living, who was first bred to the Law, but left that rugged way, for the flowry Fields of Poetry. He is accounted by some for an Admirable Poet, but it is by those who are not acquainted much with Authors, and therefore are deceiv'd by Appearances, taking that for his own Wit, which he only borrows from Others: for Mr. *Durfey* like the *Cuckow*, makes it his business to suck other Birds Eggs. In my Opinion he is a much better Ballad-maker, than *Play-wright*: and those Comedies of his which are not borrow'd, are more ally'd to Farce, than the true Comedy of the Ancients. The Plays to which he lays claim, are Thirteen in Number; viz.

Banditti, or *A Ladies Distress*, a Comedy acted at the Theatre-Royal, printed in quarto Lond. 1686. This Play was affronted in the Acting by some who thought themselves Criticks, and others with Cat-calls, endeavour'd at once to stifle the Author's Profit, and Fame: which was the occasion, that through Revenge he dedicated it to a certain Knight under this Ironical Title. To the extream Witty and Judicious Gentleman, Sir *Critick-Cat-call*. The chief Plot of this Play is founded on a Romance, written by *Don Francisco de las Coveras*, call'd *Don Fenise* translated into English, in 8°. See the History of *Don Antonio*, Book 4. p. 250. The design of *Don Diego's* turning *Banditti*, and joining with them to rob his supposed Father; resembles that of *Pipperollo* in *Shirley's* Play call'd *The Sisters*. M 2 Com-

Collection of Songs called
8° 1715 in the Poets
Wit for Money, a Poet
the *Johnson*, & Poet
Love for Money on the

+ There is a *Truce*.
Mr Dryden rem-
Medley assuring
than he did.

+

Common-wealth of Women, a Tragi-Comedy acted at the Theatre-Royal, by Their Majesties Servants, printed in quarto *Lond.* 1686. and dedicated to the truly Noble and Illustrious Prince *Christopher Duke of Albermarle*. This Play is *Fletcher's Sea-Voyage* reviv'd, with the Alteration of some few Scenes; tho' what is either alter'd or added may be as easily discern'd from the Original, as Patches on a Coat from the main Piece.

Fond Husband, or The Plotting Sisters; a Comedy acted at his Royal Highness the Duke's Theatre, printed in quarto *Lond.* 1678. and dedicated to his Grace the Duke of *Ormond*. This is One of his best Comedies, and has been frequently acted with good Applause: tho' methinks the business of *Sneak, Cordelia*, and *Sir Roger Petulant*, end but abruptly.

Fool turn'd Critick, a Comedy acted at the Theatre-Royal by His Majesties Servants, and printed in quarto *Lond.* 1678. The Prologue to this Play is the same with that of *Mr. Anthony*, and was I suppose borrow'd from thence. The Characters of *Old Wine-love, Tim*, and *Small-wit*, resemble those of *Simo, Asotus*, and *Balio* in the *Jealous Lovers*.

o *Fools Preferment, or The Three Dukes of Dunstable*, a Comedy acted at the Queens Theatre in *Dorset-Garden* by their Majesties Servants, with the Songs and Notes to them, Composed by *Mr. Henry Purcel*, printed in quarto *Lond.* 1688. and dedicated to the Honourable *Charles Lord Morpeth*, with this familiar Title, *My Dear Lord*, and subscrib'd like a Person of

+ See a Character of Dwyer in a Collection of Songs called
a Pill to purge State Melancholy 8° 1715 in the Poets
also a Pamphlet on him called Bit for Money, or Post
Stutter a Dialogue between Smith Johnson, & Post
Stutter with Reflexions on his Love for Money or the
Boarding School &c 4° 1691.

o See St. Geo. Ethriges Letter

He pretended to be derived from that Noble House
in France I have read of his being genteelly bantered
on that score in the Spectator or Tatler or some other
of those Papers of Entertainment
A. Horne

of Quality, only with his Sir-name *D'Ursey*. Nor is his Epistle less presumptuous, where he arrogates to himself a Play, which was writ by another, and owns only a hint from an old Comedy of *Fletcher's*, when the whole Play is in a manner transcrib'd from the *Noble Gentleman*, abating the Scene that relates to *Basset*, which is borrow'd from a late translated Novel, call'd *The Humours of Basset*. As to part of the first Paragraph of his Dedication 'tis borrow'd from the translation of *Horace's* Tenth Satyr, by the Earl of *Rocheſter*: and any Man that understands *French*, and should read a Place he there quotes out of *Montaigne*, would be so far from taking him to be (as he styles himself (e) Nephew to the famous *D'Urſee*, the Author of the Excellent *Aſtræa*; that they would rather think he understood not the Language, or was extreamly negligent, in suffering such Errata to go uncorrected. For my part, I should rather take him to be lineally descended from the Roman *Celfus*, whom *Horace* makes mention of in his Epistle to his Friend *Julius Florus* (h): at least I am sure the Character will fit our Author.

*Quid mihi Celfus agit? monitus, multumq; mo-
Privatas ut quærat opes, & tangere vitetnendum,
Scripta, Palatinus quæcunq; recepit Apollo:
Ne, si fortè suas repetitum venerit olim
Grex avian plumas, moveat cornicula risum,
Furtivis nudata coloribus.-----*

(g) Poem, in octavo, First Edition, pag. 61. (h) Epist.
Lib. 1. Ep. 3.

+
He pretended to be
in France I have
on that score in the
of those Papers of
a Honour

Injur'd Princess, or *The fatal Wager*, a Tragi-Comedy acted at the Theatre-Royal by His Majesties Servants, printed in quarto Lond. 1682. The Design and the Language of this Play is borrow'd from a Play call'd the *Tragedy of Cymbeline*. In this Play he is not content with robbing *Shakespeare*, but tops upon the Audience an old Epilogue to the *Fool turn'd Critick*, for a new Prologue to this Play. So that what Mr. *Clifford* said of Mr. *Dryden* (i), is more justly applicable to our Author, 'That he is a strange 'unconscionable Thief, that is not content to 'steal from others, but robs his poor wretched Self too.

Madam Fickle, or *The Witty false One*, a Comedy acted at his Royal Highness the Duke's Theatre, printed in quarto Lond. 1677. and dedicated to his Grace the Duke of Ormond. This Play is patcht up from several other Comedies, as the Character of Sir *Arthur Old Love*, is borrow'd from *Veterano* in the *Antiquary*; *Zecheil's* creeping into the Tavern Bush, and *Tilbury Drunk* in the Street under it, with a Torch, *Act 5. Sc. 2.* is borrow'd from Sir *Reverence Lamard*, and *Pimp-well* in the Walks of *Islington* and *Hogsden*. There are other Hints likewise borrow'd from the *Fawn*: so that the Author did well to prefix that Verse of *Horace* before his Play,

Non cuivis Homini contingit adire Corinthum,
plainly implying, that he could not write a Play without stealing.

(i) Notes on Mr. *Dryden's* Poems, p. 7.

+ See the latter, Tom Brown and Jacobs Lives of the
Poets and Mr Vertues Picture of him where I
think his age is mentioned. And my Coll. of
Aproposes. I think he is buried in St. James's
Church Porch & that he left Mr Ric Steele his Gold
Watch and Diam Ring to bury him He stammered
very much but never when he sung; by which
Means he got a Shoulder of Mutton from a Butcher
in Clare Market for Nothing. The Butcher asked
him 20 pence for it he wanted for 18 the Butcher
answered he should have it for nothing if he
would cheapen it without Hammering, and so
he did to some Tune. His best Talent was
fitting Words & Rhimes to any Tune. I think he
died in the year 1722 see my Obituary that
year - Duggey's Operas and Comical Stories
were printed 8°. 1721.

Royalist, a Comedy acted at the Duke's Theatre, and printed in quarto *Lond.* 1682. This Comedy was well receiv'd on the Stage, but patcht up from Novels, as the former from Plays. Witness the Tryals which *Camilla* put upon her Husband *Sir Oliver Old-cut*, for the Love of *Sir Charles King-love*; which the Author borrow'd from *Boccace*, Day 7. Nov. 9. *Les Contes de M. de la Fontaine* pag. 47. and other Hints. Nay our Author who sets up himself for Madrigals, has stoln the Song of *Hey Boys up go We*, &c. in the fourth Act, from *The Shepherds Oracle*, an Eclogue printed in quarto *Lond.* 1644.

Siege of Memphis, or *The Ambitious Queen*, a Tragedy acted at the Theatre-Royal, printed in quarto *Lond.* 1676. This Play is writ in Heroick Verse, and dedicated to the Truly Generous *Henry Chivers Esq;* who shew'd himself truly such, in defending a Play so full of Bombast, and Fustian. There goes more to the making of a Poet, than capping Verses, or tagging Rimes, 'tis not enough *concludere versum*, as *Horace* (*) calls it, but a Poet must be such a One,

*Ingenium cui sit, cui mens divinior, atque os
Magna sonaturum, des nominis hujus honorem.*

I would therefore advise all these Poetafters. In the words of a Modern Prologue (1);

*Rimesters, get Wit e're ye pretend to shew it,
Nor think a game at Crambo makes a Poet.*

Squire Old-fap, or *The Night Adventurers*, a

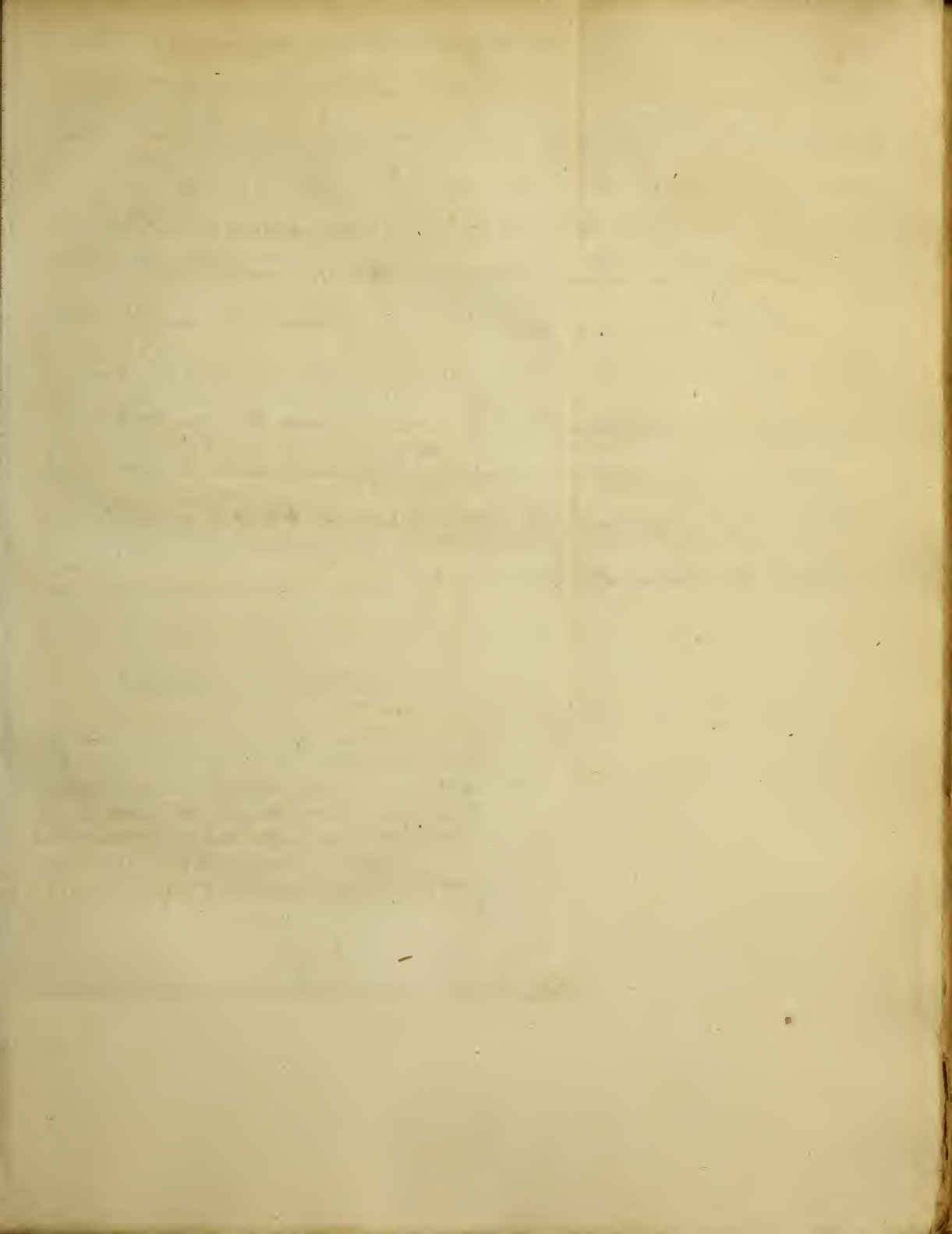
(*) Sat. L. i. Sat. 4. (1) Prolog. to *Atheist*.

+ See the latter, Tom.
Poets and Mr Per
think his age is
Apophthegmes. In
Church Porch & the
Watch and Diam
very much but
Means he got a
in Clare Market
him 20 pence for
answered he sh
would cheapen it
he did to some
fitting words & R
died in the year
year - Duryey's
were printed 8°

Comedy acted at his Royal-Highness the Duke's Theatre, printed in quarto Lond. 1679. This Comedy is very much beholding to Romances for several Incidents; as the Character of *Squire Old-sap*, and *Pimpo's* tying him to a Tree, Act 1. is borrow'd from the beginning of the Romance call'd the *Comical History of Francion*. *Trick-love's* cheating *Old-sap* with the Bell, and *Pimpo's* standing in *Henry's* place, Act 4. Sc. 3. is borrow'd from *Boccace's Novels*, Day 7. Nov. 8. The same is related in *Les Contes de M. de la Fontaine* in the Story intituled *La Gageure des trois Commeres* Tom. 1. pag. 47. *Trick-love's* contrivance with *Welford*, to have *Old-sap* beaten in her Habit, Act 4. Sc. the last, is borrow'd from *Boccace* Day 7. Nov. 7. tho' the same is an incident in other Plays, as in *Fletcher's Women Pleas'd*, *London Cuckolds*, &c. There are other passages borrow'd likewise, which I purposely omit to repeat.

Sir Barnaby Whig, or *No Wit like a Womans*, a Comedy acted by their Majesties Servants at the Theatre-Royal, printed in quarto Lond. 1681. and dedicated to the Right Honourable George Earl of *Berkley*. This Play is founded on a Novel of Monsieur *S. Bremond*, call'd *The Double Cuckold*; and part of the Humor of Captain *Porpus's* is borrow'd from a Play called *The Fine Companion*.

Trick for Trick, or *The Debauch'd Hypocrite*, a Comedy acted at the Theatre-Royal by his Majesties Servants, printed in quarto Lond. 1678. This Play is only *Fletcher's Monsieur Thomas* reviv'd; tho' scarce at all acknowledg'd by our Author.



+ J. Durbey wrote after these Three or Four other
Plays, See Gildon: One of which is called The
Wonders of the Sun, in which from a hint of the
various Dialects of Birds, Specified by the
ingenious Tom Randolph in his Amintas he has
introduced a Kingdom of Birds with all their
Croaking Cawing Chattering Hooting and other
Nonsensical Jargon as I have observed out of
D^r King's Usefull Transactions &c for March
1709, in my new Hist of Birds. His Collection of
Pills to purge Melancholy in 5 Vols 8^o with
Notes in Verse to the Songs

Virtuous Wife, or Good luck at last; a Comedy acted at the Dukes Theatre by His Royal Highness his Servants, printed 4^o. Lond. 1680. This Comedy is one of the most entertaining of his; tho' there are many little hints borrow'd from other Comedies, as particularly the *Fawn*; and the Humor of *Beaufort*, is copy'd from *Palamede*, in *Marriage A-la-mode*.

Besides these Plays, he has written several Songs, which (if I mistake not) were collected into one entire Vol. and printed 8^o. Lond. 1682. But I wou'd not have him ascribe all his Songs, any more than his Plays, to his own Genius, or Imagination; since he is equally beholding for some of them to other Mens pains; Witness the above-mention'd Song in the *Royalist*, *And didst thou not promise me when thou ligst by me, &c.* He has writ besides other pieces, as *Butler's Ghost*, printed 8^o. Lond. 1682. *Poems*, 8^o. Lond. 1690. *Collin's Walk*, 8^o. Lond. 1690. &c.

E.

Edward ECCLESTON.

A Gentleman now living, the Author of an Opera, of the same Nature with Mr. Dryden's *State of Innocence*; but being publisht after it, it serv'd rather as a Foil to that excellent piece, than any ways rival'd its Reputation. This piece first bore the Title of *Noahs Flood, or The Destruction of the World*, an.

ordsh: Family and
bridge, who was King's
Author of several
588.

a Witness of St. Will.

Mcclbourne vide p. 488.

is 12^o 1715.

me as the Punsters

ly & delicate address

Otheridge. He had

actress and settled

her but she dy'd young

to his Face with

1676. See Gazette 35^o 1109

ed about 1693 or 4

in my life of him.

+ J. Durbey wrote an
 Plays, See *Gildas*
Wonders of the Sea
 various Dialects
 ingenious Tom R
 introduced a Kn
 Croaking Cawing
 Nonsensical Ja
 D^r King's Usefu
 1709, in my new
Pills to purge M
 Notes in Score to.

an Opera printed 4°. Lond. 1679. and dedicated
 to her Grace the Dutchess of Monmouth: This
 Play not going off, a new Title and Cuts were
 affix'd to it in *Hillary-Term* 1684. it then go-
 ing under the Title of *The Cataclism*, or Gene-
 ral Deluge of the World. Whether Mr. Hol-
 ford was more successful than Mr. Took, in put-
 ting off the remainder of the Impression, or
 whether the various Sculptures took more with
 the Ladies of the *Pal-mall*, than the Sence did
 with those who frequent *Paul's Church-Yard*,
 I am not able to determine: but I doubt the
 Bookfeller still wants Customers, since I again
 find it in the last Term Catalogue, under the
 Title of *The Deluge*, or *The Destruction of the*
World. The Title shews the Foundation of it
 to be Scripture.

o Sir George ETHERIDGE.^e

✓ A Gentleman sufficiently eminent in the
 Town for his Wit and Parts, and One whose
 talent in sound Sence, and the Knowledge of
 true Wit and Humour, are sufficiently conspi-
 cuous: and therefore I presume I may with
 x justice, and without envy, apply *Horace's* Cha-
 racter of *Fundanus*, to this admirable Author; (a)

Argutâ meretrice potes, Davoque Chremeta
Eludente senem, comis garrive libellos,
Unus vivorum, Fundani.

This Ingenious Author has oblig'd the World
 by publishing three Comedies, viz.

(a) *Sat. Lib. 1. Sat. 10.*

Comical

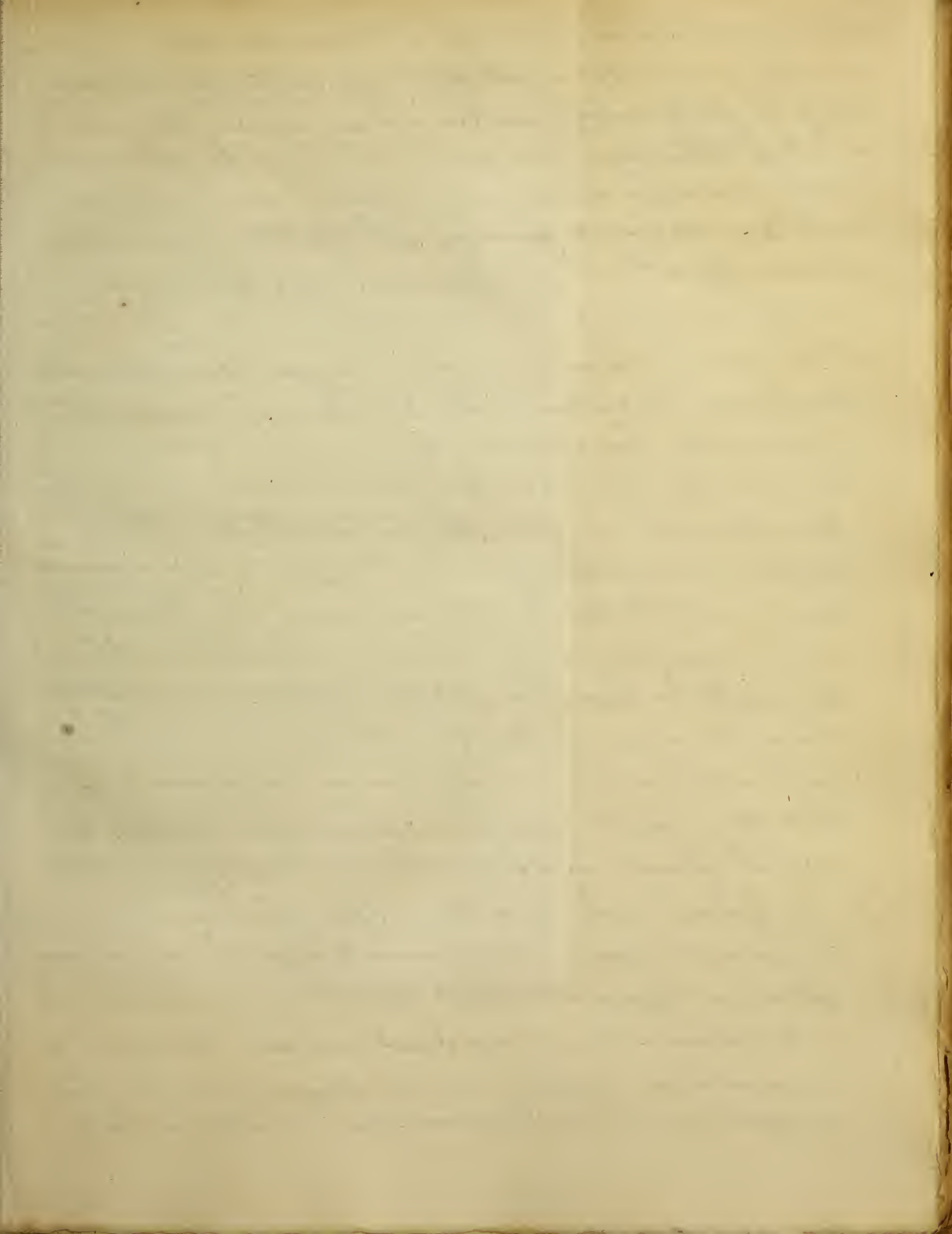
+ I think *St. George* was of the *Oxfordsh: Family* and descended of that learned *Geo: Etheridge* who was King's Professor of Greek in Oxford and author of several learned works and alive in 1588.

o In 1673 *Geo: Etheridge Esq^r* was a witness of *St. Wille: Paul's* Knighthood in 1671. See *Medbourne* vide p. 488.
St. G. Etheridge's Plays and Poems 12^o. 1715.

✓ Went ambassador to *Rothisbone* as the *Thunsters* called it

× × Was a Man of mighty Courtesy & delicate address
So he came to be stiled gentle *Etheridge*. He had a daughter by *Mrs Barry* the actress and settled 6 or 7 thousand Pounds on her but she dy'd young was a thin fair Man but spoiled his Face with Drinking - Was not knighted in 1676. See *Gazette* N^o 1109
2^d w^o. According to *Dennis* he died about 1693 or 4
So that I am somewhat too short in my life of him.





+ There are Verses in the Duke of Portland's Coll: of Poems and Lampoons Vol. 4. Ms. Fol. p. 97. called the Present State of Matrimony written abt the year 1683 in w^{ch} J^r G. Otteridge is satyrized for buying Knighthood to get an old Wife besides which Plague he is charged with Drunkenness Gaming and the Pox. beginning of all the folly wth ⁱⁿ the Nation's curse. Gildon. says that for marrying a Fortune he was knighted & by K. James sent Envoy to Hambrough That after the Revolution he followed the K to France & died there or soon after his return.

o licensed by R. Lastrange July 8. 1664.

✓ The Characters in this Play were all from Real Persons or most of 'em as J^r Tophling Benbow Hawitt Dorimant Ld. Rochester and even the Shoemaker that got wast Trade by this Representation of him Himself he has also set forth therein under the character of young Bevil or Medley

= by Geo Otteridge Esq^r. In J^r M^o Donne his Defence of this Play Esq^r. J^r Richard Steele printed 8^o. 1722. he said J^r George had been then near 30 years dead

✓ See Gildon who says that after the Revolution he went to France to K. James & died there or soon after his Return to Eng^d but Mr Locker said he died at Ratisbone where being drunk and thro' his usual Complaisance lighting some Company down from his Apartments he fell down Stairs & broke his Neck.

^o *Comical Revenge, or Love in a Tub*, a Comedy, acted at his Royal-Highness the Duke of York's Theatre in *Lincolns-Inn-fields*: printed quarto *Lond.* 1669. and dedicated to the Honourable Charles Lord *Backhurst*. This Comedy tho' of a mixt nature, part of it being serious, and writ in Heroick Verse; yet has succeeded admirably on the Stage, it having always been acted with general approbation.

✓ *Man of Mode, or Sir Fopling Flutter*, a Comedy acted at the Duke's Theatre printed 4^o. *Lond.* 1676. and dedicated to her Royal Highness the Dutchesse. This Play is written with great Art and Judgment, and is acknowledg'd by all, to be as true Comedy, and the Characters as well drawn to the Life, as any Play that has been Acted since the Restauration of the *English* Stage. Only I must observe, that the Song in the last Act written by *C.S.* is translated from part of an Elegy written in *French* by *Madame la Comtesse de la Suze*, in *Le Recueil des Pieces Gallantes*, tom. 1. p. 42.

She wou'd if she cou'd, a Comedy Acted at his Highness the Duke of York's Theatre, and printed quarto *Lond.* 1671. This Comedy is likewise accounted one of the first Rank, by several who are known to be good Judges of Dramatick Poesy. Nay our present Laureat says, (b) 'Tis the best Comedy written since the Restauration of the Stage. I heartily wish for the publick satisfaction, that this great Master would oblige the World with more of his Performances, which would put a stop to the

(b) Pref. Humorists.

crude

of St. George's writing

the Fallers or Spectators
's Miscell.

+ There are Verses in
and Lampoons Vol.
State of Matrimony
wth J^r G. Otteridge
get an Old Wife bed
with Drunkenacts
all the folly wth ch
that for marrying
H. James sent him
Revolution he follow
or soon after his p
o licenced by H. L
The Characters in
Persons or most
Dorissant Ld Ro
that got wast Trade
Himself he has a
character of young
= by Geo Otteridge Esq
this Play act. J^r G.
said J^r George ha
N Lee Gildon who
he went to France
after his Return a Group our in Lecker said he died
at Ratisbone where being drunk and thro' his usual
Complaisance lighting some Company down from
his Apartments he fell down stairs & broke his Neck.

F.

Sir Francis FANE, Junior, Knight
of the Bath.

A Gentleman now living at Fulbeck in Lin-
coln-shire, and Granfon (as I suppose) to
the Right Honourable the Earl of Westmorland.
This Noble Person's Wit and Parts, are above
my Capacity to describe; and therefore I must
refer my Reader to his Works, which will afford
him better satisfaction. He has obliged the
World with two Plays, which are equall'd by
very few of our modern Poets, and has shew'd
that he can command his Genius, being able
to write Comedy, or Tragedy, as he pleases.

Love in the dark, or The Man of business, a
Comedy; acted at the Theatre Royal by his
Majesties Servants: printed 4s. Lond. 1675. and
dedicated to the Right Honourable John Earl
of Rochester. The Plot of Count Sforza, and
Parthelia Daughter to the Doge of Venice, is
founded on a Novel of Scarron's, call'd the In-
visible Mistress. *Bellinganna, Cornanto's Wife*,
sending *Scrutinio* to *Trivultio*, to check him for
making Love to her, is founded on a Novel in
Boccace, Day 3. Nov. 3. *Hircanio's Wife* catch-
ing him with *Bellinganna*, is built on the Story
of *Socrates* and his Wife *Mirto*, in the Loves
of

+ In the Golden Miscellany I think of St. George's writing
Three Plays without one Plot.

o Some Character of his Plays in the Fallers or Spectators
also a Poem or two in Dryden's Miscell.

He died abt 1698 was a fine Genius



of Great Men p. 59. *Irrultio's* seeming to beat *Bellinganna*, is grounded on a Story in *Boccace*, See Day 7. Nov. 7.

Sacrifice, a Tragedy printed 4^o. Lond. 1686. and dedicated to the Right Honourable *Charles* Earl of *Dorset* and *Middlesex*. There are two Copies of Verses that I have seen writ in Commendation of this Play; one writ by Mr. *Tate*, to the Author, and printed with the Play; the other writ by the late Mrs. *A. Behn*; see the Miscellany Poems printed with *Lycidas*, or the Lover in Fashion 8^o. p. 102. The Plot of this admirable Tragedy is founded on the Story of *Tamerlane* and *Bajazet*. Many are the Historians that have given an Account of the Affairs of these Great Men. Read *Chalcocondylas* lib. 3. *Leunclavius* lib. 6. The Life of *Tamerlane* by Mr. *D'Assigny*; the same by *P. Perondini*; *Knoll's* his *Turkish* History, in the Life of *Bajazet* the First. This Play, the Author (*) (wanting patience to attend the leisure of the Stage) published without Action. How much all Lovers of Poetry are indebted to him for it, I must leave to those that are Poets to describe: I that am none; am glad to set my hand to an Address drawn up by Mr. *Tate*, in the following Lines.

*Accept our Thanks, tho' you decline the Stage,
That yet you condescend the Press t' engage:
For while we, thus possess the precious store,
Our Benefits the same, your Glory more;
Thus for a Theatre the World you find,
And your Applauding Audience, All Mankind.*

(*) Epist. Ded. 6.

'Tis

'Tis not in Dramatick Poetry alone that our Author is a Master, but his Talent is equal also in Lyricks : Witness three Copies of Verses printed in Mr. *Tate's* Collection of Poems 80. One to the Earl of *Rocheſter*, upon the Report of his Sickneſs in Town, (b) in alluſion to an Ode in *Horace*. A ſecond to a great Lord inviting him to Court, or elſe to write a Hiſtory in the Country : (c) being a Paraphraſe upon *Horace* Lib. 2. Ode 12. A third to a perjur'd Miſtreſs, (d) in imitation of another Ode of *Horace* Lib. 1. Ode 8.

The Hon^{ble} Sir Richard FANSHAW.

x This Excellent Man was Brother to the Right Honourable *Thomas* Lord *Fanſhaw*, of *Ware-Park* in *Hertfordſhire*. He had his Breeding in his younger Years in *Cambridge* : and was ſo good a Proficient in *Latin*, *French*, *Italian*, *Spaniſh*, and *Portugeſe* ; that he underſtood them as well as his Mother-tongue. He removed from *Cambridge* to Court, where he ſerv'd his Majeſty with all imaginable Fidelity, and Dutiful Affection. He was his Secretary in *Holland*, *France*, and *Scotland* ; and at *Worceſter* Fight was wounded, and taken priſoner in Defence of the Royal Cauſe. His Loyalty and Abilities, were ſo conſpicuous to His Majeſty King *Charles* the II. that at His happy Reſtauration, He preferr'd him to be one of the Maſters of the Requeſts ; and afterwards ſent him into *Portugal*, with the worthy Title of Lord

(b) *Tate's* Miſc. p. 11. (c) p. 13. (d) p. 16.

+ was afterwards burgess for Cambridge in Parliam.
His Monumental Inscript:

+ See a Sermon Preached in Madrid July 10. 1666. S.N.
occasioned by the sad and much lamented Death
of his late Excellency ^{St.} Richard Fanshawe Kn^t &
Baronet of his Majesties most Hon^{ble} Privy
Council and his Embassador in Ordinary to that
Court where falling sick of a violent Fever
June 14. 1666. he ended his life the 26th of that
month; in the Third Year of his Negotiations in
that Place. And the 59th Year of his Age by Henry
Bagshaw M. A. Student of Christ Church Oxon: and
his late Excellencies Chaplain in that Embassy
Lond. 2^o 1667. Dedicated to The Lady Fanshawe
His Character is drawn out from page 16 to 23. In w^{ch} he is
chiefly considered as a Subject a Publick Minister and
a Christian. He was buried at Ware in Hertfordshire
where there is a Mural Monument out of Marble
in the Church over his grave wth a Latin Inscr
wherein it appears his wife was Anne Da^{ty} of St. John
Harrison of Bawles in Hertfordshire by whom he had
6 Sons & 8 Da^{ty}s. but only Rich^d Catherine Marg^t. Anne
& Elizabeth survived him according to his Inscription
in St. Henry Chauncy's Antig: of Hertfordshire Vol.
1760. p. 112. St. Richard Fanshawe died the 16 of June
1666. but if it is not a mistake of his or his Printers,
I believe it is of his Sculptor's on his Mon^{ty}.
That is computed according to the old stile w^{ch} we
then use

Embassador of Honour, to court the present Queen *Dowager*, for his Master; where he remain'd three Years, and discharg'd his Employment with Honour. In the Year 1644. he was sent Embassador into *Spain*, to compleat a Treaty of Commerce, and to strengthen the League between the two Crowns: which Affair he managed with great Prudence, and Integrity. He died at *Madrid* in July 1666. leaving behind him the Character of an able Statesman; a great Scholar; and a sincere, sweet natur'd, and pious Gentleman. At present we are only to consider his Scholarship, which will sufficiently appear by the several Translations which he has publisht, particularly those which are Dramatick: the first of which in Order, and the most Eminent, is stil'd

Il Pastor Fido, The Faithful Shepherd, a Pastoral, printed 4^o. Lond. 1646. and dedicated to the Hope and Lustre of three Kingdoms, *Charles* Prince of *Wales*. This Piece is translated from the *Italian* of the Famous *Guarini*; of whose Life, by way of Digression, give me leave to speak succinctly. He was a Native of *Ferrara*, and Secretary to *Alphonsus* the II. Duke of that Principality; who sent him into *Germany*, *Poland* and *Rome*, in the time of Pope *Gregory* the XIII. After the death of *Alphonsus*, he was Secretary to *Vincent de Gonzaga* Duke of *Mantua*, to *Ferdinand de Medicis* Great Duke of *Tuscany*, who created him Knight of the Order of Saint *Stephen*, and to *Francis Maria de la Rovera* Duke of *Urbino*: in all these Stations, he was as much admir'd for his Politicks, as Poetry. How much
he

+ See a Sermon Pre-
 occasioned by the
 of his late Excellency
 Baronet of his
 Council and his
 Court where fall
 June 14. 1666. he
 month; in the
 that Place. And
 Bagshaw M. A. the
 his late Excellency
 Lond. 2^o. 1667. Ded
 His Character is d
 chiefly considered a
 a Christian. He
 where there is a
 in the Church ov
 wherein it appears
 Harrison of Bawle
 6 Sons & 8 Da^{rs}. but
 & Elizabeth surviv
 in St. Henry Chan
 1760. p. 112. St. Rich

1666. but if it is not a mistake of his or his Printers,
 I believe it is of his Sculptor's on his Mon^{ty}.
 That is computed according to the old stile w^{ch} we
 then use

he was esteem'd for this last, the several Aca-
 demies of *Italy* are a sufficient proof; most of
 which elected him a Member into their feve-
 ral Societies; as *Gli Humoristi* of *Rome*, *De la*
Crusta of *Florence*, *Gli Olimpici* of *Vicenza*, and
Gli Innominati of *Parma*, and *Gli Elevati* of
Ferrara. He withdrew from publick Affairs
 towards the latter end of his Life, and dwelt
 privately at *Padua*, afterwards at *Venice*, where
 being about seventy five Years of Age, he died
 in the Year 1613.

+ Having given you this Abridgment of *Guarini's*
 Life, I shall return to our *English* Author's Tran-
 slation. Tho' in his Epistle to the Prince, 'He
 'speaks modestly of his Performance, as if this
 'Dramatick Poem had lost much of the Life and
 'Quickness, by being poured out of one Vessel,
 '(that is one Language) into another; besides
 'the unsteadiness of the Hand that pours it;
 'and that a Translation at the best, is but a
 'Mock-Rainbow in the Clouds, faintly imita-
 'ting the true one; into which *Apollo* himself
 'had a full and immediate Influence: I say, not-
 withstanding this modest Apology; yet Sir *John*
Denham in his Verses on this Translation, in-
 finitely commends it: and tho' he seems to as-
 sent to our Author's Notions, touching Tran-
 slations in general: yet he shews that Sir *Rich-*
ard has admirably succeeded in this particu-
 lar Attempt; as the Reader may see by the fol-
 lowing Lines; where after having blam'd ser-
 vile Translators, he goes on thus;

A new and nobler Way thou dost pursue
 To make Translations, and Translators too.

They

$$\begin{array}{r} + 1613 \\ 75 \\ \hline 1538 \end{array}$$



They but preserve the Ashes, thou the Flame,
 True to his Sense, but truer to his Fame.
 Foording his Current, where thou find'st it low,
 Let'st in thine own, to make it rise and flow.
 Wisely restoring whatsoever grace
 Is lost by change of Times, or Tongues, or Place.
 Nor fetter'd to his Numbers, and his Times,
 Betray'st his Musick to unhappy Rimes;
 Nor are the Nerves of his compacted strength
 Stretch'd and dissolv'd into unsinew'd length:
 Yet after all (lest we should think it thine,)
 Thy Spirit to his Circle dost confine.

I have already said, that Guarini imitated Tasso's *Aminta*, in this Pastoral; (c) and I may add, that by the unquestionable Verdict of all Italy, he outstript him: which rais'd Tasso's Anger so high, that he cry'd out in a great Passion, *Se non havuto visto il mio Aminta, &c.* If he had not seen my *Aminta*, he had not excell'd it. Give me leave to enlarge further, that this Pastoral was writ on the occasion of Charles Emmanuel, the Young Duke of Savoy's Marriage with the Infanta of Spain. The Author's Design is Allegorical and Instructive, under the Name of *Carino*, he personates himself, and his chief End was to instill into his Princely Pupil, under the disguise of a Dramatick Diversion, the Principles of Divine, Moral, and Political Virtues.

Querer por solo querer, To love only for Love's sake; a Dramatick Romance represented at *Aranjuez* before the King and Queen of Spain, to

(c) Pag. 99.

N

cele-

Letters during his
 8^o 1701 See a Character
 nsa Anglica 8^o 1702 in

in Tonkensley Park,
 in the Lodge there
 cially Talbot's Jew
 ht turn about in

celebrate the Birth-day of that King, [*Phil. IV.*] by the *Meninas*; which are a Set of Ladies, in the Nature of Ladies of Honour in that Court, Children in Years, but Higher in Degree (being Daughters and Heirs to Grandees in *Spain*) than the Ladies of Honour, Attending likewise that Queen. This Play was written in *Spanish*, by Don *Antonio de Mendoza* 1623. and dedicated to the Queen of *Spain*: [which was *Elizabeth* Daughter to *Henry* the Great of *France*.] It was paraphras'd by our Author in *English* in 1654. during his Confinement to *Tan-kerly Park* in *Yorkshire*, by *Oliver*, after the Battle of *Worcester*; in which (as I have already observ'd) he was taken prisoner, serving his Majesty King *Charles* the Second, as Secretary of State. At that time he writ on this Dramatick Romance 3 Stanzas, both in *Latin* and *English*, which may give the Reader a Taste of his Vein in both these Languages; and therefore may not be improper for me to transcribe, or unpleasant to the Reader to peruse. I shall give the preference to the *Latin* Verses, Learning and Learned Men being to be preferr'd before Vulgar Readers.

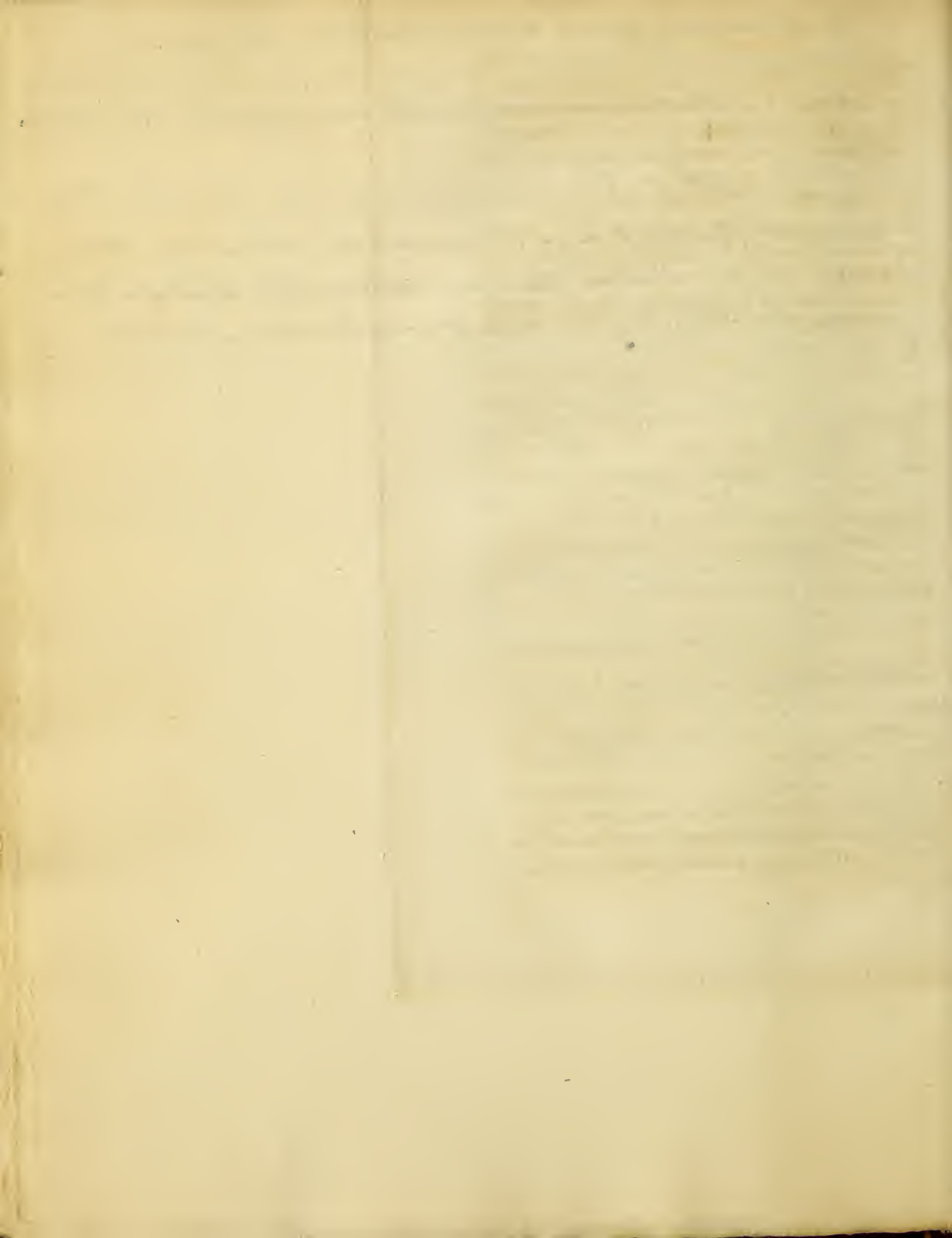
*Ille ego, qui (dubiis quondam jactatus in Undis,
Qui, dum nunc Aulæ, nunc mihi Castra strepunt)
Leni importunas mulcebam Carmine Curas,
In quo PASTORIS Flamma FIDELIS erat.*

*At nunc & Castris, Aulisq; ejectus & Undis,
(Nam mihi Naufragium Portus, & Ira Quies);
Altius insurgens, Regum haud intactus Amores,
Et Reginarum fervidus Arma Cano:*

Quo

⁺ Sir Richard Lushaw's Original Letters during his
Embassies in Spain and Portugal 8°. 1701 See a character
of them in T. Brown's Miscellanea Anglica 8°. 1702 in
Pref.

- o See my acc^t. of the great Yews in Tankersley Park,
while Sir Richard was Prisoner in the Lodge there
1655. in my Botan^l. Budget especially Talbot's Yew
which a Man on Horseback might turn about in



Que (vinclis Hymenæe tuis, spretisq; Coronis)
Nec iuga ferre virum, nec dare Jura velint.
Dulce proscelloso audire ex Litore fluctus!
Eg; truci Terram dulce videre Mari.

In *English* thus.

Time was when I, a Pilgrim of the Seas,
When I midst noise of Camps, & Courts disease,
Purloin'd some Hours, to charm rude Cares with
Verse,
Which Flame of FAITHFUL SHEPHERD
did rehearse:

But now restrain'd from Sea, from Camp, from
And by a Tempest blown into a Port; [Court,
I raise my Thoughts to muse on higher things,
And Eccho Arms & Loves of Queens & Kings:

Which Queens (despising Crowns and Hymen's
Band)

Would neither Men Obey, nor Men Command.
 (*) Great Pleasure, from rough Seas, to see the
 Shore!

Or from firm Land to hear the Billows rore.

Tho' this Play was during the Author's Imprisonment translated, 'twas not printed till long after his Death, viz. 40. Lond. 1671. to which is added, *Fiestas de Aranjuez, Festivals* represented at *Aranjuez*, written by the same Author, and on the same Occasion; and translated by the same Hand. The Play it self consists but of three Acts (which the *Spaniards* call *Jornadas*) according to the *Spanish* Custom: their Poets seldom or never exceeding that number.

(*) *Lucretius* L. 2.

As to his other Works, he writ several Poems in *Latin*, as a Copy on the *Escorial*; another on the *Royal Sovereign*; and a third on Mr. May's Translation of, and Supplement to *Lucan*. He translated other Pieces into that Learned Tongue, as two Poems written by Mr. Thomas Carew: Several Pieces he translated out of *Latin* into *English*, as the fourth Book of *Virgil's Aeneids*, an Epigram out of *Martial* Lib. 10. Epig. 47. Two Odes out of *Horace*, relating to the Civil Wars of *Rome*, (the First, Carm. Lib. 3. Ode 24. The second, Epod. 16.) with some Sonnets translated from the *Spanish*, and other Poems writ in his Native Language, with several Pieces, which you will find bound up with *Pastor Fido*, printed 8°. Lond. 1671.

Nor was it out of these Languages only that he translated what pleas'd him; but even so uncourted a Language as he terms that of *Portugal*, employ'd his Pen during his Confinement: For he translated *Luis de Camoens* (whom the *Portugals* call their *Virgil*) his *Lusiad*, or *Portugal's* Historical Poem. This Poem was printed fol. Lond. 1665. and dedicated to the Right Honourable *William* Earl of *Strafford*, Son and Heir to that Glorious Protomartyr of Monarchy, the Noble *Thomas* Earl of *Strafford*, Lord Deputy of *Ireland*; on whose Tryal our Author writ a Copy of Verses, printed amongst his Poems, p. 302.

Besides these Pieces, Mr. *Philips* (f) and Mr. *Winstanley* (g) attribute to him the *Latin* Version of Mr. *Edmund Spencer's* *Shepherds Calendar*,

(f) *Modern Poets*, p. 156. (g) *Acc. of the Poets*, p. 196. which

1 + Mains Lucanizans.

1 at Tankersley Lodge

o 1655.

1 Theophilus

+ It was printed above 20 years before in an 8^o Vol.
1653.

o Second Son of the famous Lucius Cary L Falkland
who was kill'd in the Battle of Newbury 20 Sep. 1643

1 Anthony

✓ This Henry had no Academical Education but
was a Man of excellent Parts: yet so vain and
extravagant when he came into Possession of his
Fathers Effects that he sold his Fathers incompa-
=rable Library for a brace of Horses.

* Anth: Wood ascribes this Comedy then printed to
Lucius the Father of this Henry L Falkland

|| He died 2 of April 1663 aged abt. 29 years

which I take to be a mistake of Mr. Philips, whose Errors Mr. Winstanley generally copies; not having heard of any other Translation than that done by Mr. Theodore Bathurst, sometime Fellow of Pembroke-Hall in Cambridge, and printed at the end of Mr. Spencer's Works in fol. Lond. 1679.

Henry L. Viscount FAULKLAND. O

This Worthy Person was (as I suppose) Father of the present Right Honourable Cary Viscount Faulkland. A Person Eminent for his Extraordinary Parts, and Heroick Spirit. He was well known and respected at Court, in the Parliament, and in Oxfordshire, his Country, of which he was Lord Lieutenant. When he was first elected to serve in Parliament, some of the House oppos'd his Admission, urging That he had not sow'd his Wild-oats: he reply'd, If I have not, I may sow them in the House, where there are Geese enough to pick them up. And when Sir J. N. told him, That He was a little too wild for so grave a Service; he reply'd, Alas! I am wild, and my Father was so before me, and I am no Bastard, as, &c. But what need I search for Wit, when it may be sufficiently seen in a Play which he writ, (the occasion of our making mention of him) call'd

The Marriage Night, a Tragedy, printed 4^o *
Lond. 1664. I know not whether this Play ever appear'd on the Stage, or no.

He was cut off in the prime of his Years, as much mis'd when dead, as belov'd when living.

N 3

Natha-

There was a Life of this
published in 12^o 1662
it has abundance of
+ I have one good
they met.

Nathaniel FIELD.

An Author that liv'd in the Reigns of King James, and King Charles the First; who was not only a Lover of the Muses, but belov'd by them, and the Poets his Contemporaries. He was adopted by Mr. Chapman for his Son, and call'd in by Old Massinger, to his Assistance, in the Play call'd *The Fatal Dowry*, of which Play more hereafter. He writ himself two Plays, which will still bear Reading, viz.

+ *Amends for Ladies*; with the merry Pranks of *Moll Cut-purse*, or *The Humour of Roaring*; a Comedy full of honest Mirth and Wit. Acted at the *Black-Friars*, both by the Prince's Servants, and the Lady *Elizabeth's*; and printed 4^o Lond. 1639. The Plot of *Subtles* tempting the married Wife, at her Husbands intreaty, seems to be founded on *Don Quixote's* Novel of the *Curious Impertinent*, and has been the Subject of many Plays, as *The City Night-cap*, *Amourous Prince*, or *The Curious Husband*, &c. This Play was writ by our Author as *Amends* to the Fair Sex, for a Play which he had writ some Years before, and whose very Title seem'd a Satyr on Womankind; viz.

Woman's Weather-cock, a Comedy acted before the King in *White-hall*, and several times privately at the *White-Friars*, by the Children of her Majesty's Revels, printed 4^o. Lond. 1612. and dedicated to any Woman that hath been no *Weather-cock*. This Play is commended by a Copy of Verses writ by Mr. Chapman. There is one thing remarkable in this Play; and which for
the

1 *Theophilus*

+ It was printed at
1653.

o Second Son of the
who was kill'd in

1 *Anthony*

1 This Henry had
was a Man of ex
extravagant where
Father's Effects the
=nable Library for

* *Arth. Wood* adre
Lucius the Father

11 He died 2 of Apr

+ I think her name was Firth. There was a Life of this
notorious Cheat & Prostitute published in 12^o 1662
Soon after the Restoration which has abundance of
Trash in it as I remember but I have one good
Story of her in my Book of Apothegms.

^ a ^ new

+ Andrew Marvell has a long humorous Poem
on Fleckno an English Priest at Rome^o where he
visited him and calls him Poet Priest and Medicin
For he plays on the Lute Marvell describes him a
tall Man so thin & Meager that he looked as if he
had fed on Nothing but consecrated Wafers and as
if the Host had more Flesh & Blood than he. Said
his Lodging was at the Sign of the Pelican three
Stories high but three feet wide and seven high and
looked more like a Coffin than a Chamber That he
was circumscribed or prapt up and dressed in his own
Poems Sevenfold or in 7 Quires of Paper & sat on by
his Close Jacket was of Poetic Buff but his very
Shirt two foul Copies That he covered all in an old
cloak that had been worn at the first Council of
Antioch without which black Habit his half trans-
parent Carcase w^d reflect such Colour he passed
by & look like the Caneleon green blue & yellow.
So he goes on to tell us how he was tormented wth
rehearsal of his Poems &c in a comical Manner
& were the Persification of Marvell as good as
the Concipts woud be a very ingenious & diverting
Poem.

^o in Marvell's Life or Poems when he was at Rome?
and whether Flecknoe was an Irishman

the Author's Credit, I must take notice of, that the Time of the Action is circumscrib'd within the compass of twelve Hours; as the Author himself observes in the Conclusion of his Play.

*Nere was so much (what cannot Heavenly Powers)
Done, and undone, and done in twelve short hours.*

Richard FLECKNOE, Esq;

This Gentleman liv'd in the Reigns of King *Charles*, the First and Second; and was as Famous, as any in his Age, for indifferent Metre. His Acquaintance with the Nobility, was more than with the Muses; and he had a greater propensity to Riming, then a Genius to Poetry. He never could arrive with all his Industry, to get but one Play to be acted, and yet he has printed several. He has publisht sundry Works, (as he stiles them) to continue his Name to Posterity; tho' possibly an Enemy has done that for him, which his own Endeavours would never have perfected: For whatever become of his own Pieces, his Name will continue whilst Mr. *Dryden's* Satyr call'd *Mack Flecknoe*, shall remain in Vogue. He has publisht several Pieces both in Prose and Verse, which I have seen; and he hath others in print, which I could never obtain a view of: as in particular, that *Epistle Dedicatory*, to a Nobleman, which Mr. *Dryden* raillys so severely in his Dedication of *Limberham*. As to what Works I have seen of his, I shall give the Reader a particular Account, beginning first with his Plays.

+ Andrew Marvel
on Flecknoe an Ode
visited him and
so he played on a
lute. Now so that
had led on to the
if the Host had
his Lodging was
Stories high but
looks more like
was circumscribed
Poems Sevenfold
his close. Suckot
thrust two foul Co
cloak that had be
antioch without
parent Carcase
by & look like the
So he goes on to tel
rehearsal of his
& were the Pers
the Conciets were
Poem.

+ in Marvel's Life

and whether Flecknoe was an Irishman

Damoiselles à la mode, a Comedy printed in octavo Lond. 1667. and dedicated to their Graces the Duke and Dutchess of Newcastle, more humbly than by way of Epistle. This Comedy was design'd by the Author to have been acted by the Kings Servants, as the Reader may see by the Scheme drawn by the Poet, shewing how he cast the several Parts: but I know not for what reason they refus'd it. The Poet indeed seems to give one, which whether true or false, is not much material; but methinks it will serve to shew the Reader his Humour. 'For the acting this Comedy (says he) (h) those who have the Governing of the Stage, have their Humours; and would be intreated; and I have mine, and won't intreat them: and were all Dramatick Writers of my mind, they should wear their *Old Plays* Thread-bare, ere they should have any *New*, till they better understood their own Interest; and how to distinguish betwixt good and bad. I know not whether the late Duke of *Buckingham* thought of Mr. *Flecknoe* when he drew the Character of Mr. *Bayes*; but methinks there is some resemblance between his Anger at the Players being gone to Dinner without his leave; and Mr. *Flecknoe's* Indignation at their Refusing his Play: Mr. *Bayes* seeming to me to talk much at the same rate. How! are the Players gone to Dinner? If they are, I'll make them know what 'tis to injure a Person that does them the Honour to write for them; and all that, A Company of Proud, Conceited, Hu-

(h) Preface to his Play.

' morous,

+ A Fair Comedy 8^o 1661.

x Oliver Cromwell's Darling Daughter

• When the acting of Plays was prohibited.

'morous, Cross-grain'd Persons; and all that
'I'll make them the most Contemptible, Des-
'picable, Inconsiderable Persons, and all that
'in the whole World for this Trick.

This Play (as the Author in his Preface ac-
knowledges) is taken out of several Excellent
Pieces of *Molliere*: The main Plot of the *Da-*
moiselles, out of his *Les Precieuses Ridicules*;
the Counterplot of *Sganarelle*, out of his *L'Es-*
cole des Femmes, and the *Two Naturals*, out
of his *L'Ecole des Maris*.

Erminia, or *The Chast Lady*, printed 8^o Lond. 1665, and dedicated to the Fair and Virtuous Lady, the Lady *Southcot*. This Play (tho' the Actors Names design'd by the Authors, be printed over against the *Dramatis Personæ*) was never acted.

Love's Dominion, a Dramatick Piece, full of Excellent Morality; written as a Pattern for the *Reformed Stage*, printed 8^o Lond. 1654. and dedicated to the Lady *Elizabeth Claypole*.

In this Epistle, the Author insinuates the use of Plays, and begs her Mediation to gain Li-
cense to act them. Whether the Play answer the Title-page, or whether Mr. *Flecknoe* have so regularly observ'd the three Unities, I shall leave to the Criticks.

Love's Kingdom, a Pastoral-Tragi-comedy; not as it was acted at the Theatre near *Lincolns-Inn*, but as it was written, and since corrected; printed 8^o Lond. 1664. and dedicated to his Excellency *William*, Lord Marquess of *Newcastle*. This Play is but the former Play a little alter'd, with a new Title; and after the King's Return
it

+ 11. Fair Comedy 3^o
+ Oliver Cromwell
+ When the Acting

it seems, the Poet got leave to have it acted; but it had the misfortune to be damn'd by the Audience, (which Mr. *Flecknoe* stiles The people, and calls them Judges without Judgment) for want of its being rightly represented to them: He owns that it wants much of the Ornament of the Stage; but *that* (he says) by a lively Imagination may easily be supply'd. To the same purpose he says of his *Damoiselles à la mode*, (i) 'That together with the Persons represented, he had set down the Comedians that he design'd should represent them; that the Reader might have half the pleasure of seeing it acted, and a lively Imagination might have the pleasure of it all entire.

I fancy Mr. *Flecknoe* would have been much pleas'd with Readers of the *Argive Gentleman's* Humour describ'd by *Horace*; (k)

*Qui se credebat miris audire Tragædos,
In vacuo letus sessor, plausorq; Teatro.*

Who fancy'd he saw Plays acted in the empty Theatre; but to others in their right Sences, all his Rhetorick could not have been able to perswade them, that a Play *Read*, (notwithstanding the utmost force of Imagination) can afford half the pleasure with that of a Play *Acted*; since the former wants the Greatest Ornament to a Play, *Gracefulness of Action*. But Mr. *Flecknoe* was to make the best of a Bad-market; and since he could not get his Plays acted, he was to endeavour to get them to be read; by labour-

(i) Preface. (k) *Epid.* L. 2. Ep. 2.

7 Flecknoes Relation of Ten Years Travel 8°.

Flecknoes Poems 8° 1656 Flecknoe Harrago 8° 1666.

The ~~Di~~ affections of a Pious Soul unto Christ
8° 1640. Fleckno's Sixty Nine enigmatical

Characters &c. 8° Camb 1658 & Lond 1663 Dedic^d to
Deatrix Dutchess of Lorcum with two Poems in Praise
of them by D. W. Duke of Newcastle. Flecknoes
Heroic Portraits 12° 1660.

8 Epigrams of all Sorts 8° 1670 & 1678.

1 Camb 8° 1658

1 or Drilling Verses

* He died towards the latter end of W. Charles his
Reign: There is an Edition of Mac-Flecknoe in 1684.

2 See a fine Character of them in Webster's
Poem of the Stage 8° 1713 overlooked by the late
Writers of their Lives in the General Dictionary
and Biographia Britannica

4 A new Edit: of y^e now preparing for the
Prints. Octob: 1749

ing to perswade people, that Imagination would supply the defect of Action.

Marriage of Oceanus and Britannia, a Masque, which I never saw, and therefore am not able to give any Account of it.

Whether our Author have any more Plays in print, I know not; but I remember a Prologue amongst his Epigrams, intended for a Play, call'd *The Physician against his will*, which I believe might be a Translation of *Molliere's Le Medecin malgré luy*; but it was never publisht that I know of. As to his other Works, they consist of Epigrams and Enigmatical Characters; which are usually bound up with his *Love's Dominion*; at the end of which is a short Discourse of the *English Stage*, which I take to be the best thing he has extant. There is another Book of his Writing, call'd *Diarium*, or *The Journal*, divided into twelve *Jornadas*, in Burlesque Verse; with some other Pieces, printed 12^o Lond. 1656.

John FLETCHER, and Francis
BEAUMONT, Esq;

I am now arriv'd at a brace of Authors, who like the *Dioscuri*, *Castor* and *Pollux*, succeed'd in Conjunction more happily than any Poets of their own, or this Age, to the reserve of the Venerable *Shakespeare*, and the Learned and Judicious *Johnson*. 'Tis impossible for me to reach their Characters; and therefore, as the Witty Dr. *Fuller* (1) cites *Bale's* saying of

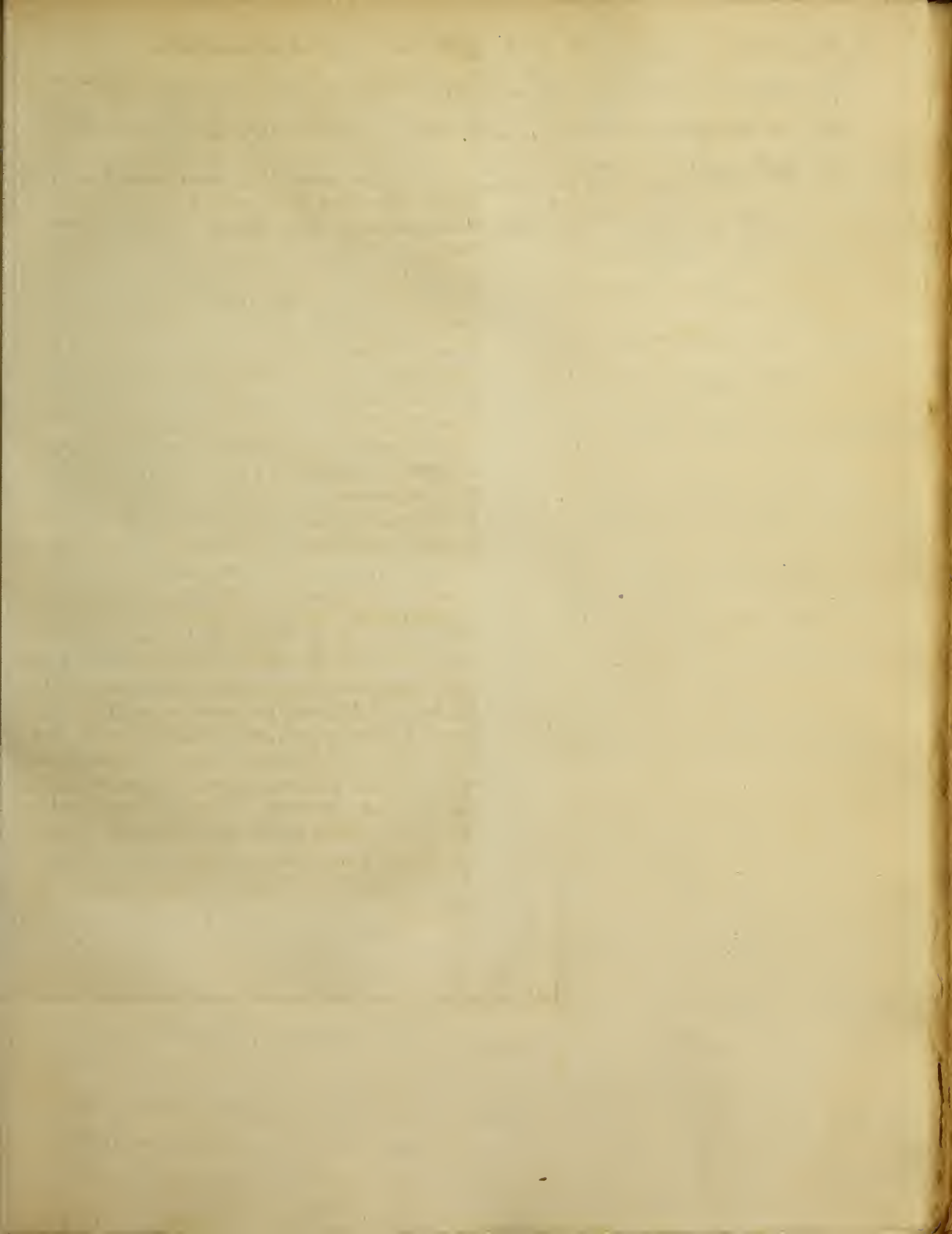
(1) *Cheshire*, p. 181.

Randal

Randal Higden, (m) That 'tis no shame to crave aid in a Work too weighty for any ones back to bear; I must have recourse to others Assistance, for the Characters of this worthy pair of Authors. To speak first of Mr. Beaumont, he was Master of a good Wit, and a better Judgment; he so admirably well understood the Art of the Stage, that even Johnson himself thought it no disparagement to submit his Writings to his Correction. What a great Veneration Ben. had for him, is evident by those Verses he writ to him when living (n). Mr. Fletcher's Wit was equal to Mr. Beaumont's Judgment, and was so luxuriant, that like superfluous Branches, it was frequently prun'd by his Judicious Partner. These Poets perfectly understood Breeding, and therefore successfully copy'd the Conversation of Gentlemen. They knew how to describe the Manners of the Age; and Fletcher had a peculiar talent in expressing all his thoughts, with Life and Briskness. No Man ever understood, or drew the Passions more lively than he; and his witty Raillery was so dress'd, that it rather pleas'd than disgust'd the modest part of his Audience. In a word, Fletcher's Fancy, and Beaumont's Judgment combin'd, produc'd such Plays, as will remain Monuments of their Wit to all Posterity. Nay, Mr. Fletcher himself after Mr. Beaumont's Decease, compos'd several Dramatick Pieces, which were well worthy the Pen of so great a Master. Of this, the following Lines, writ by that Excellent Poet Mr. Cartwright, are a proof.

(m) Descript. Brit. Gen. 6. Nu. 11. (n) See before the last Edit. Tho

† Flecknoes Relation
Flecknoes Poems
The ~~Diary~~ affect
8^o. 1640. Fleckno's
Characters &c. 8^o
Beatrice Dutchess
of them by D. H. &
Herrie Portraits 12
o Epigrams of all
x Lamb. 8^o. 1658
x or Drilling Person
* He died towards
Reign: There is a
See a fine Chor
Poem of the Stag
Writers of their
and Biographies
A new Edit. of
Pict. Octob. 1749



+ The^s Bancroft in his Two Books of Epigrams and
Epitaphs 4^o. 1639 has an Epig: to Grace dieu
That lately brought such noble Beaumonts
Toth, Whose brave Heroic Muses might aspire
To match the Anthems at the Heavenly Quire

Tho' when All-Fletcher writ, and the entire
 Man was indulg'd unto that sacred fire, [such,
 His thoughts & his thoughts dress, appear'd both
 That 'twas his happy fault to do too much;
 Who therefore wisely did submit each Birth
 To knowing Beaumont, ere it did come forth;
 Working again, until he said 'twas fit,
 And made him the sobriety of his Wit;
 Tho' thus he call'd his Judge into his Fame,
 And for that aid allow'd him half the Name,
 'Tis known, that sometimes he did stand alone,
 That both the sponge and pencil were his own;
 That himself judg'd himself, could singly do,
 And was at last Beaumont and Fletcher too.

Else we had lost his Shepherdess, a piece,
 Even, and smooth, sprung from a finer fleece,
 Where Softness reigns, where Passions Passions
 Gentle & high, as floods of Balsam meet. [greet,
 Where, dress'd in white Expressions, sit bright Loves,
 Drawn, like their fairest Queen, by milky Doves;
 A Piece, which Johnson, in a Rapture bid,
 Come up a glorify'd Work, and so it did.

They who would read more of these admirable Poets worth, may peruse at their leisure those excellent Copys of Verses printed with their Works, written by the prime Wits of the Age, as Waller, Denham, Sir John Berkenhead, Dr. Main, &c. I am extreemly sorry, that I am not able to give any Account of the Affairs of these Great Men; Mr. Beaumont's Parentage, Birth, County, Education, and Death, being wholly unknown to me: And as to Mr. Fletcher, all I know of him is, That he was Son to the

Emi-

tion Fletcher

to the Country he
 with work for his
 new Suit of Cloaths
 in that sickly time
 in there he was
 Church without any
 as the Parish Clerk
 and told this
 e, who has recorded
 and Antiquities of
 also said John Carles
 at Beaumont's
 ters luxuriant
 the lines from
 scene &c.

edit of their works

of March 1615 and
 ten Abbey aged as
 must be too young for
 edit of Chaucer Fol.
 judgment of a boy of

13 would be on that occasion so preferred Indeed
 St. Aston Cockrain said he was eclipsed in the
 height of his Sun but that is no very improper
 expression of some Men who are 40 and upwards
 His Poem of Calisto is & Hermaphrodites he published
 in 1602 and 'tis likely he was more than 17 years of
 age at the Publication of that.

+ The ⁵ Bancroft in h
 Epitaphs 4^o 1639
 That lately brow
 Lorth, whose brow
 To watch the

Eminent *Richard Fletcher*, created Bishop of *Bristol*, by *Queen Elizabeth An. 1559*. and by her preferr'd to *London, 1593*. He died in *London* of the Plague, in the First Year of King *Charles the Martyr, 1625*. being Nine and forty Years of Age, and was bury'd in *St. Mary Overies Church in Southwarke*.

I beg my Reader's Leave to insert the Inscription, which I find writ under his Picture, by that well known Wit, *Sir John Berkenhead*; which will give the Reader a fuller Knowledge of his Abilities and Merit, than I am able to exprefs.

*Felicitis ævi, ac Præfulis Natus; comes
 Beaumontio; sic, quippe Parnassius, Biceps;
 FLETCHERUS unam in Pyramida furcas agens.
 Struxit chorum plus simplicem Vates Duplex;
 Plus Duplicem solus: nec ullum transtulit;
 Nec transferendus: Dramatum æterni sales,
 Anglo Theatro, Orbi, Sibi, superstites.
 FLETCHERE, facies absque vultu pingitur;
 Quantus! vel umbram circuit nemo tuam.*

Where, or when Mr. *Beaumont* died, I know not; but I have met with an Epitaph, writ by *Dr. Corbet*, immediately after his Death, that well deserves the Reader's perusal.

On Mr. Francis Beaumont.

(Then newly dead.)

*He that hath such Acuteness, and such Wit,
 As would ask Ten good Heads to husband it;
 He*

+ Randolphs Line Eccommium upon Fletcher
as Fletcher was retiring into the Country he
waited in the Burrough of Southwark for his
Taylor to bring him home a new Suit of Cloaths
when Death stopd his Journey in that sickly time
of the Plague and laid him down there He was
buried in St. Mary Overies Church wthout any
Memorial Ther said Taylor was the Parish Clerk
there in 1670 aged above 80 years & told this
particular to Mr. John Aubrey, who has recorded
the same in his Nat. Hist and Antiquities of
Surrey Vol. 5. 8°. 1719 p. 210 And also said John Charles
Bk^r of Sarum would report that Beaumont's
Business was to lope Fletchers luxuriant
Fancy & Flowing Wit & quotes the lines from
Waller. I never yet the Tragick scene &c.

See the Lives of them in the Editⁿ of their works
in 7 Vols 8°. 1711.

He died in the beginning of March 1615 and
was buried in Westminster Abbey aged as
some write ab^t. 30 years w^{ch} must be too young for
he has an Epistle before Speights Editⁿ of Chaucer Fol.
1598 and tis not likely the Judgment of a boy of
13 would be on that occasion so preferred Indeed
St. Astor Cockain said he was Eclipsed in the
Height of his Noon but that is no very improper
Expression of some men who are 40 and upwards
His Poem of Calisto & Hermaphrodites he published
in 1602 and tis likely he was more than 17 years of
age at the Publication of that.

- + That Poem of the Harpaphrodite, with his
Remedy of Love Elegies & Sonnets were printed
together in 4^o. 1640 and 8^o. 1653 and there are
Commendatory Verses before the same.
- © First Edit Fol. 1647 Some of their Com^s & Tr^s 4^o. 1650
Last Fol. Edit. 1679. First Oct^o Edit. 1711.
- ~ Launces Brit Bolton's Hero Cæsar
- ~ By Beaumont & Fletcher 4^o. 1639 1640.
- * Acted at Court in 20 May 1613 by the Kings Com^s
under J^r. Hemmings &c.

He that can write so well, that no man dare
 Refuse it for the best, let him beware: [appears,
BEAUMONT is dead, by whose sole Death
 Wit's a Disease consumes men in few years.

There are two and fifty Plays written by
 these worthy Authors; all which are now ex-
 tant in one Volume, printed fol. *Lond.* 1679.
 each of which I shall mention Alphabetically.

Beggers Bush, a Comedy: This Play I have
 seen several times acted with applause.

Bonduca, a Tragedy. The plot of this Play,
 is borrow'd from *Tacitus's Annals* Lib. 14. See
Milton's History of England, Book 2. *Ubaldo*
de Vita delle Donne Illustri del Regno d'Inghel-
terra, & Scotia, pag. 7, &c. ✓

Bloody Brother, or *Rollo Duke of Normandy*,
 a Tragedy much in request; and notwithstand-
 ing Mr. *Rymer's* Criticisms on it, (°) has still
 the good fortune to Please: it being frequently
 acted by the present Company of Actors, at the
 Queen's Play-House in *Dorset-Garden*. The
 Design of this Play is History: See *Herodian*.
lib. 4. Xiphilini Epit. Dion. in Vit. Ant. Caracallæ.
 Part of the Language is copy'd from *Seneca's*
Thebais.

Captain, a Comedy. †

Chances, a Comedy, reviv'd by the late Duke
 of *Buckingham*, and very much improv'd; be-
 ing acted with extraordinary applause at the
 Theatre in *Dorset-Garden*, and printed with
 the Alterations *Lond.* 4^o 1682. This Play is
 built on a Novel written by the Famous *Spa-*

(°) *Tragedies of the last Age considered*, p. 16, &c.

the Children of the
 w-*they* had Ten Pounds
 Obscurity in this Play

's Epique on Love lies

+ That Poem of the
 Remedy of Love &
 together in 4^o. 1644
 Commendatory to
 © First Edit Fol. 1644
 Last Fol. Edit. 1644
 n Sammes Brit Bot
 ~ By Beaumont & Fletcher
 * Acted at Court in
 under J^{no}. Henry

niard Miguel de Cervantes, call'd *The Lady Cornelia*; which the Reader may read at large in a Fol. Vol. call'd *Six Exemplary Novels*.

- + *Coronation*, a Tragi-comedy.
 ✓ *Coxcomb*, a Comedy, which was reviv'd at the Theatre-Royal, the Prologue being spoken by Jo. Hains.
 = *Cupid's Revenge*, a Tragedy.
 o *Customs of the Country*, a Tragi-comedy. This is accounted an excellent Play; the Plot of *Rutilio*, *Duarte*, and *Guyomar*, is founded on one of *Malespini's Novels*, Deca. 6. Nov. 6.
Double Marriage, a Tragedy, which has been reviv'd some years ago; as I learn from a new Prologue printed in *Covent-Garden Drollery*, p. 14.
Elder Brother, a Comedy, which has been acted with good applause.
 ~ *Faithful Shepherdess*, a Pastoral, writ by Mr. Fletcher, and commended by two Copies written by the Judicious *Beaumont*, and the Learned *Johnson*, which the Reader may read at the end of the Play: See the last Edit. Fol. p. 233. When this Pastoral was first acted before their Majesties at *Sommerset House* on *Twelfth-Night*, 1633. instead of a Prologue, there was a Song in Dialogue, sung between a Priest and a Nymph, which was writ by Sir *William D'Avenant*; and an Epilogue was spoken by the Lady *Mary Mordant*, which the Reader may read in *Covent-Garden Drollery*, pag. 86.
Fair Maid of the Inn, a Tragi-comedy. *Mariana's* disowning *Cesario* for her Son, and the Duke's Injunction to marry him, is related by

+ 4^o 1640

- acted by Philip Rotteter & the Children of the
Queens's Revels in 1613, for w^{ch} they had Ten Pounds
= This is also act wth that year
& Dryden said there is more Obscurity in this Play
than in all he has writ
& This is mentioned in Davis's Epigr on Love lies
a bleeding

+ If it had no connexion with Robt. Greene's
Paudesto

by *Causin* in his *Holy Court*, and is transcrib'd by *Wanley* in his *History of Man*, Fol. Book 3. Chap. 26.

Falſe One, a Tragedy. This Play is founded on the Adventures of *Julius Cæſar* in *Egypt*; and his Amours with *Cleopatra*. See *Suetonius*, *Plutarch*, *Dion*, *Appian*, *Florus*, *Eutropius*, *Oroſius*, &c.

Four Plays, or *Moral Representations in One*; viz. *The Triumph of Honour*; *The Triumph of Love*; *The Triumph of Death*; *The Triumph of Time*. I know not whether ever theſe Representations appear'd on the Stage, or no. *The Triumph of Honour* is founded on *Boccace* his *Novels*, Day 10. Nov. 5. *The Triumph of Love*, on the ſame Author, Day 5. Nov. 8. *The Triumph of Death* on a Novel in *The Fortunate, Deceiv'd, and Unfortunate Lovers*, part 3. Nov. 3. See beſides *Palace of Pleaſure*, Nov. 40. *Belle-foreſt*, &c. *The Triumph of Time*, as far as falls within my diſcovery, is wholly the Authors Invention.

Honeſt Man's Fortune, a Tragi-Comedy. As to the plot of *Montaign's* being prefer'd by *Lamira* to be her Husband, when he was in Adverſity, and leaſt expected: the like Story is related by *Heywood* in his *History of Women*, Book 9. pag. 641.

Humourous Lieutenant, a Tragi-Comedy which I have often ſeen acted with Applauſe. The Character of the *Humourous Lieutenant* reſuſing to fight after he was cured of his Wounds, reſembles the Story of the Souldier belonging to *Lucullus* deſcrib'd in the *Epistles of Horace*, lib. 2. Ep. 2. but the very Story is

O

rela-

also

4^o. 1625

ster

i Hiſt of his own
layer firſt broach'd
it charm'd the King
it is on the Cold
the Life of Cleonor
in the Reign of
Monarch. Printed for
Conhill, in 60 Pages

22

+ If it had no Con-
Paucesse

related in *Ford's Apothegms*, p. 30. How near the Poet keeps to the Historian I must leave to those that will compare the Play with the Writers of the Lives of *Antigonus* and *Demetrius*, the Father and the Son. See *Plutarch's* Life of *Demetrius*, *Diodorus*, *Justin*, *Appian*, &c.

+ *Island Princess*, a Tragi-Comedy. This Play about three Years ago was reviv'd with Alterations by Mr. *Tate*, being acted at the Theatre Royal, printed in quarto *Lond.* 1687. and dedicated to the Right Honourable *Henry Lord Walgrave*.

o *King and No King*, a Tragi-Comedy, which notwithstanding its Errors discover'd by Mr. *Rymer* in his *Criticisms*, has always been acted with Applause, and has lately been reviv'd on our present Theatre with so great success, that we may justly say with *Horace*,

Hec placuit semel, hæc decies repetita placebit.

✓ *Knight of the burning Pestle*, a Comedy. This Play was in vogue some years since, it being reviv'd by the King's House, and a new Prologue (instead of the old One in prose) being spoken by Mrs. *Ellen Guin*. The bringing the Citizen and his Wife upon the Stage, was possibly in imitation of *Ben Johnson's Staple of News*, who has introduc'd on the Stage Four Gossips, Lady-like attir'd, who remain during the whole Action, and criticise upon each Scene.

Knight of Malta, a Tragi-Comedy.

Laws of Candy, a Tragi-Comedy.

Little French Lawyer, a Comedy. The Plot is borrow'd from *Gusman* or *The Spanish Rogue*,
part

[†] It was modernized by Mr. Motteux also
© Vid. Trapolin Duke & no Duke p. 4^o. 1625
p. 4^o. 1635 in Bibl. Bod.

1. She acted with Hart in Philaster

= p. 178. p. 276. 489 See Burnet's Hist of his own
Time Vol. 1. p. 609. Hart the Player first broached
her at 14 years of age she first charmed the King
with the Song of my Lodging it is on the Cold
Ground &c. See Memoirs of the Life of Eleanor
Gwynn a celebrated Courtesan in the Reign of
K. Cha. II. and Mistress to that Monarch. Printed for
H. Stanger in Pope's Head Alley Cornhill, in 60 Pages
8^o. 1752. Men her Bust in Wax

+ This, and many others, undistinguished in the
Ed^{ition}, writ intirely by Fletcher

part 2. ch. 4. The Story of *Dinant*, *Clerimont*, and *Lamira*, being borrow'd from *Don Lewis de Castro*, and *Don Roderigo de Montalva*. The like Story is in other Novels; as in *Scarron's* Novel called *The Fruitless Precaution*; and in *The Complaisant Companion*, 8^o p. 263. which is copied from the above-mentioned Original.

Love's Cure, or *The Martial Maid*, a Comedy.

Love's Pilgrimage, a Comedy. This I take to be an admirable Comedy. The Foundation of it is built on a Novel of *Miguel de Cervantes* called *The Two Damsels*. The Scene in the first Act, between *Diego* the Host of *Ossuna*, and *Lazaro* his Ostler, is stoln from *Ben Johnson's* *New Inn*: which I may rather term borrow'd, for that Play miscarrying in the Action, I suppose they made use of it with *Ben's* Consent.

Lovers Progress, a Tragi-Comedy. This Play is built on a French Romance written by *M. Daudiguier*, call'd *Lisander* and *Calista*.

Loyal Subject, a Tragi-Comedy.

Mad Lover, a Tragi-Comedy. The Design^t of *Cleanthe's* Suborning the Priestesses to give a false Oracle in favour of her Brother *Syphax*, is borrow'd from the Story of *Mundus* and *Paulina*, describ'd at large by *Josephus* Lib. 18. Cap. 4. This Play *Sr. Aston Cockain* has chiefly commended in his Copy of Verses on *Mr. Fletcher's* Plays. See the Verses before the old Edition, printed 1647. and *Cockain's Poems*, pag. 101.

Maid in the Mill, a Comedy. This Play amongst others has likewise been reviv'd by the Duke's House. The Plot of *Antonio*, *Isme-
nia*, and *Aminta*, is borrow'd from *Gerardo*, a

By *St. Geo. Buc*
ett of *M^o Warburton*
ten upon it

thos Name inscribed
s afterw^d ascrib'd to
another hand is eras'd

+ This, and many
edit
Fol. writ intire

Romance translated from the Spanish of *Don Gonzalo de Cespedes*, and *Moneces*; see the Story of *Don Jayme* pag. 350. As to the Plot of *Otrante's* seizing *Florimel* the Millers supposed Daughter, and attempting her Chastity; 'tis borrow'd from an Italian Novel writ by *Bandello*; a Translation of which into French, the Reader may find in *Les Histoires Tragiques par M. Belleforest*, Tom. 1. Hist. 12. The same Story is related by *M. Goulart*; see *Les Histoires admirables de nôtre temps*, 8^o. Tom. 1. p. 212.

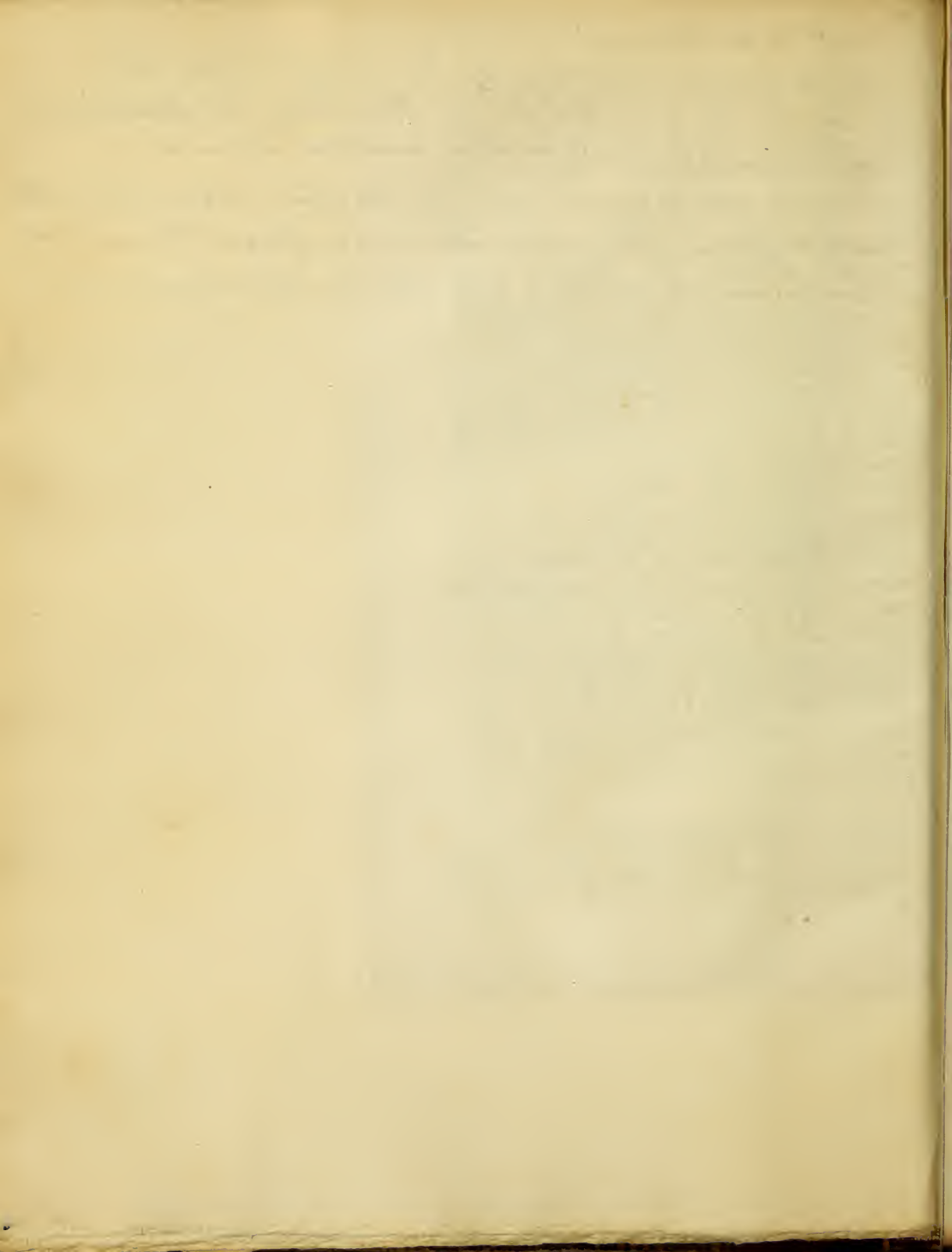
+ *Maids Tragedy*, a Play which has always been acted with great Applause at the King's Theatre; and which had still continu'd on the English Stage, had not King *Charles* the Second, for some particular Reasons forbid its further Appearance during his Reign. It has since been reviv'd by Mr. *Waller*, the last Act having been wholly alter'd to please the Court: as the Author of the Preface to the second part of his Poems informs us, and give us further the following Account: 'Tis not to be doubted, who 'sat for the Two Brothers Characters. 'Twas 'agreeable to the Sweetness of Mr. *Waller's* 'Temper, to soften the Rigor of the Tragedy, 'as he expresses it; but whether it be agreeable to the Nature of Tragedy it self, to make 'every thing come off easily, I leave to the Critics. This last Act is publisht in the Second Part of Mr. *Waller's* Poems, printed in quarto Lond. 1690.

Masque of *Grays-Inn Gentlemen*, and the *Inner-Temple*. This *Masque* was written by Mr. *Beaumont* alone, and presented before the King

+ One Edit 4^o 1619. in Bibl^l Boll.

The Second Maid's Tragedy licensed by J^r Geo Dne
31 Oct 1611. Is a MS Fol in the Pocket of M^o Warburton
Esq^r Somerset Somelody has written upon it

"A Tragedy indeed" had no Authors Name inscribed
w^h J^r George licensed it but was afterwards ascribed to
Geo Chapman whose Name by another hand is erased
& Shakespeares inserted



⁺ Fletcher's *Mons^r Thomas* published by R. Brome
4^o 1639 and dedicated to Charles Cotton

o wth Sr Geo Etheridge has censured in one of his
Lines See my Life of him in Biogr. Brit

* Written abt the year 1610. Se in Davis his *Scourge of
Folly* an Epigram on it. Bellarmin! Confessing all in
the Catast: of this Play, has been much admird.

✓ Gildon said that Madness is imitated abominably
in the *Pilgrim* and the Author who has altered it
has increased the Absurdities

~ Mr. Dryden wrote a Prologue to the *Pilgrim* which
has a sharp Satire in it ag^t Dr. Blackmore

King and Queen in the Banqueting-house of Whitehall, at the Marriage of the Illustrious Frederick and Elizabeth, Prince and Princess Palatine of the Rhine.

Monsieur Thomas, a Comedy, which not long since appear'd on the present Stage under the Name of *Trick for Trick*.

Nice Valour, or *The Passionate Mad-man*, a Comedy.

Night Walker, or *The Little Thief*, a Comedy, which I have seen acted by the King's Servants, with great Applause, both in the City and Country.

Noble Gentleman, a Comedy which was lately reviv'd by Mr. *Durfey*, under the Title of *The Fools Preferment*, or *The Three Dukes of Dunstable*.

Philaster, or *Love lies a Bleeding*: a Tragi-Comedy which has always been acted with Success; and has been the diversion of the Stage, even in these days. This was the first Play that brought these Excellent Authors in Esteem; and this Play was One of those that were represented at the old Theatre in *Lincoln's-Inn-Fields*, when the Women acted alone. The Prologue and Epilogue were spoken by Mrs. *Marshall*, and printed in *Covent-garden Drollery*, pag. 18. About this Time there was a Prologue written on purpose for the Women by Mr. *Dryden*, and is printed in his *Miscellany Poems* in octavo, p. 285. ✓

Pilgrim, a Comedy which was reviv'd some years since, and a Prologue spoke, which the Reader may find in *Covent-garden Dollery*, p. 12.

at variety of Musick &

by Motley I think

ve and Liberty a

Expt 8^o. 1747.

unaudy Oxon 4^o. 1660

Prophets, a Tragical History, which has lately been reviv'd by Mr. Dryden, under the Title of *The Prophets*, or *The History of Dioclesian*, with Alterations and Additions after the manner of an *Opera*, represented at the *Queens Theatre*, and printed 4° *London*. 1690. For the Plot consult *Eusebius* Lib. 8. *Nicephorus* Lib. 6. and 7. *Vopisc. Car. & Carin. Aur. Victoris Epitome*. *Eutropius* L. 9. *Baronius* An. 204. &c. *Orosius* L. 7. C. 16. *Coeffeteau* L. 20. &c.

Queen of Corinth, a Tragi-Comedy.

Rule a Wife, and have a Wife, a Tragi-Comedy which within these few years has been acted, with applause at the *Queens Theatre* in *Dorset-Garden*. #

Scornful Lady, a Comedy acted with good Applause even in these times, at the Theatre in *Dorset-Garden*. Mr. Dryden has condemn'd the Conclusion of this Play in reference to the Conversion of *Moorcraft* the Usurer (P); but whether this Catastrophe be excusable, I must leave to the Criticks.

Sea Voyage, a Comedy lately reviv'd by Mr. Dufey, under the Title of *The Common-wealth of Women*. This Play is supposed by Mr. Dryden, (as I have observ'd) to be copied from *Shakespear's Tempest*. (Q)

*The Storm which vanisht on the neighboring shore,
Was taught by Shakespears Tempest first to roar,
That Innocence and Beauty which did smile
In Fletcher, grew on this Enchanted Isle.*

Spanish Curate, a Comedy frequently reviv'd

(P) *Dram. Essay*, p. 35. (Q) *Prod. to the Tempest*.

with

+ *Fletchers Mores*
4° 1639 and dedica
o *W. H. In Geo Etheria*
Lies See my Life of
Written abt the ye
Jolly an Epigram
the Catast. of this
S *Gildon said that*
in the Pilgrim an
has increas'd the
~ *Mr. Dryden wrote*
has a sharp Satire

+ or by Mr Betterton

o Into which was introduced a great variety of Musick & Dancing

List of all the English Dram: Poets by Motley I think
4^o. 1640 joyned to Scanderberg or Love and Liberty a
Tragedy by the late Tho Whincom Esq^r 8^o. 1747.

⚡ The Tragedy of Rollo Duke of Normandy Oxon 4^o. 1640
v. Rymer

^ 4^o. 1616.



1 The Trag: of ^{re} H of France & his Brother divers
times acted at the Black Friars by his Majties Ser.^{ts}
printed for J Walkley 4^o. 1621. No authors Name to it

1621. which is ascribed by Dr. Hyde to B. Jonson &
by Rymer also from the Drs Authority

2 Presented at the Black Friars by the King's
Majesties Servants with great applause written
by the memorable worthies of their Time Mr. John
Fletcher, and Mr. Wm Shakespeare Gent. Printed by
Tho Cotes 4^o. 1634 p^{rs} 88. besides Paul & Epil. The Story
from Chaucer Warburton said Shakspeare wrote
only the first act In this Palamon & arcites I have
read, there is some allusion in Rochester's
Valentinian w^{ch} was printed with a large
Pref. by a Friend abt. 1670 to the D. of York's
inclination to have one of the admirals
Heads Cut off. 2: whether Irag or Sandwich

with general Applause. The Plot of *Don Henrique, Ascanio, Violante, and Jacintha*, is borrow'd from *Gerardo's History of Don John*, pag. 202. and that of *Leandro, Bartolus, Amarantha and Lopez*, from the *Spanish Curate* of the same Author, pag. 214. &c.

Thirry and Theodoret, a Tragedy. This Play is accounted by some an excellent old Play; and therefore 'tis pittty the *Compositor* was so careless in this new Edition as to omit a great part of the last Act, which contains the King's behaviour during the Operation of the Poison given him by his Mother; and which is as moving as any part of the Play. This Imperfection may be supply'd from the Copy printed in quarto, and I hope the Proprietors of the Copy, will take care in the next Impression to do justice to these admirable Authors.

(*) 'For Beaumont's Works and Fletcher's
should come forth,

'With all the Right belonging to their Worth.

The Plot of this Play is founded on History. See the French Chronicles in the Reign of *Clotaire the Second*. See *Fredegarins Scholasticus, Aimoinus Monachus Floriacensis, De Serres, Mezeray, Crispin, &c.*

Two Noble Kinsmen, a Tragi-Comedy. This Play was written by Mr. *Fletcher*, and Mr. *Shakespear*. o

Valentinian, a Tragedy reviv'd not long ago by that Great Wit, the Earl of *Rochester*; acted at the Theatre-Royal, and printed in quarto

(*) *Cockain's Epigr. L. 2. Ep. 35.*

1 The Trag: of *re, K*
times acted at a
printed for J W^a

1621. which is as
by *Jysher* also for

Presented at the
Majesties Service
by the memorable
Fletcher, and Mr.
The Cotes to 4^o 1631.
From Chaucer W^a
only the first act is
read, there is for
Valentinian w
Pref. by a Friend
inclination to
Heads Cut off.

1685. with a Preface concerning the Author
and his Writings. For the Plot see the
Writers of those Times; as *Cassidori Chron.*;
Amm. Marcell. Hist. Evagrius Lib. 2. Procopius, &c.

Wife for a Month, a Tragi-Comedy. This
Play is in my poor Judgment well worth re-
viving, and with the alteration of a judicious
Pen, would be an excellent Drama. The Cha-
racter and Story of *Alphonso*, and his Brother
Frederick's Carriage to him, much resembles
the History of *Sancho* the Eighth, King of *Leon*.
I leave the Reader to the perusal of his Story
in *Mariana*, and *Louis de Mayerne Turquet*.

+ *Wild-Goose Chase*, a Comedy valued by the
best Judges of Poetry.

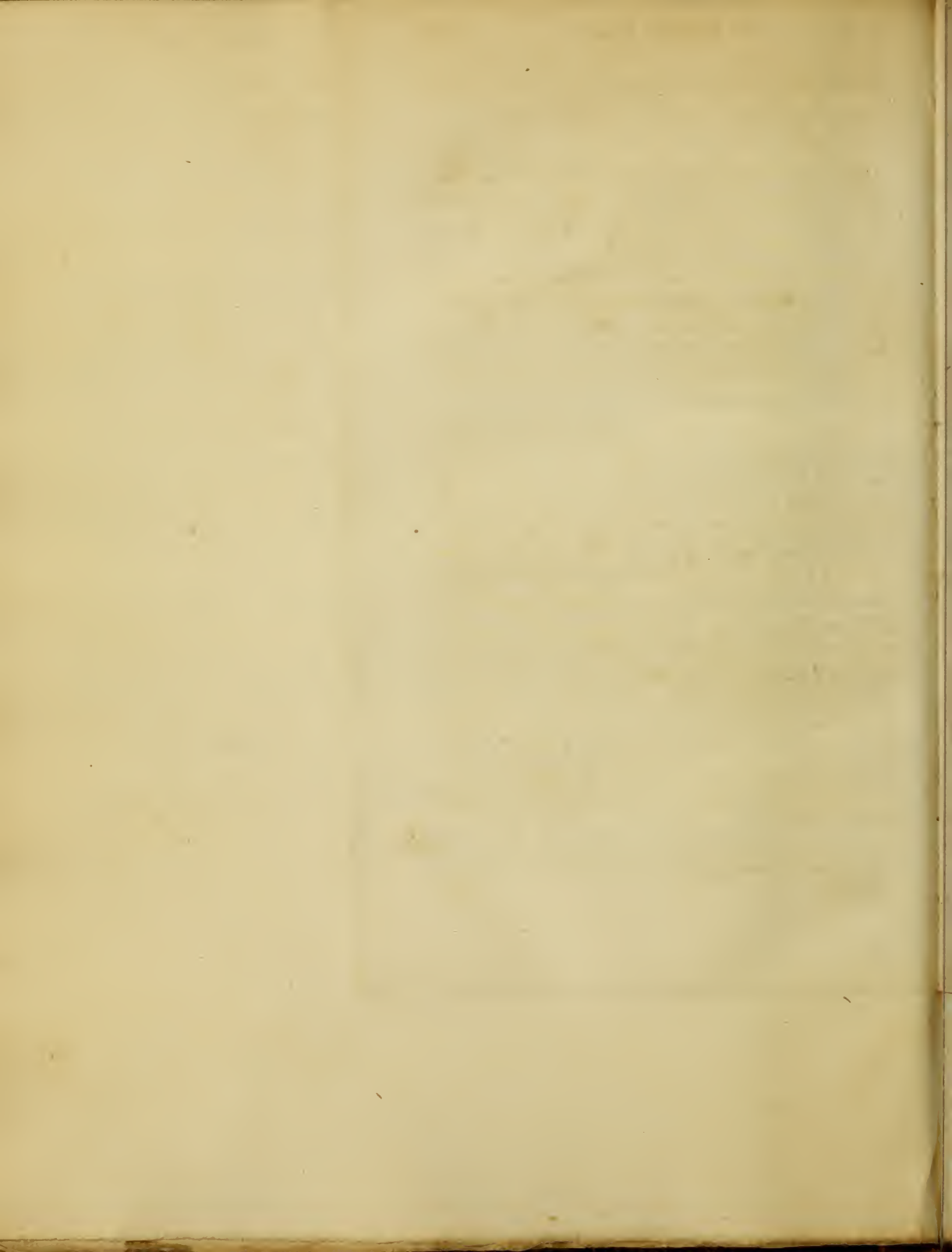
Wit at several Weapons, a Comedy which by
some is thought very diverting; and possibly
was the Model on which the Characters of
the Elder *Pallatine* and *Sr. Morglay Thwack*
were built by *Sr. William D'Avenant*, in his
Comedy call'd *The Wits*.

Wit without Money, a Comedy which I have
seen acted at the Old House in little *Lincoln-
Inn-Fields* with very great Applause; the part
of *Valentine* being play'd by that compleat Actor
Major *Mohun* deceased. This was the first Play
that was acted after the Burning the King's
House in *Drury-lane*: a New Prologue being
writ for them by *Mr. Dryden*, printed in his
Miscellany Poems in octavo, p. 285.

Woman Hater, a Comedy. This Play was
reviv'd by *Sr. William D'Avenant*, and a new
Prologue (instead of the old One writ in prose)

+ 4° 1652.

^ 4° 1607 Anonym



was spoken, which the Reader may peruse in Sir *William's* Works in Fol. p. 249. This Play was one of those writ by *Fletcher* alone.

Women pleas'd, a Tragi-comedy. The Comical parts of this Play throughout between *Bartello*, *Lopez*, *Isabella*, and *Claudio*, are founded on several of *Boccace's* Novels: See Day 7. Nov. 6. and 8. Day 8. Nov. 8.

Woman's Prize, or *the Tamer tam'd*, a Comedy, written on the same foundation with *Shakespeare's* Taming of the Shrew; or which we may better call a Second part or counter-part to that admirable Comedy. This was writ by Mr. *Fletcher's* Pen likewise.

I wish I were able to give the Reader a perfect Account what Plays He writ alone; in what Plays he was assisted by the Judicious *Beaumont*, and which were the Plays in which Old *Phil. Massinger* had a hand: but Mr. *Charles Cotton* being dead, I know none but Sir *Aston Cockain* (if he be yet alive) that can satisfy the World in this particular: all that I can say, is that most of these Plays were acted at the *Globe* and *Black-Friars*, in the Time of those Actors *Taylor*, *Lowin*, *Burbage*, &c. This Account I receiv'd from Sir *Aston Cockain's* Poems, who writ an Epistle to his Cousin *Charles Cotton*, (r) concerning these excellent Authors, part of which I shall transcribe for the Reader's better Satisfaction, and because his Poems are not very common.

(r) Poems Quarto, p. 91.

'Tis

Michael Drayton
as I remember
did not Fletcher die

*'Tis true, Beaumont and Fletcher both were such
 Sublime Wits, none could them admire too much ;
 They were our English Pole-Stars, and did bear
 Between them all the World of Fancy clear :
 But as two Suns when they do shine to us,
 The Air is lighter, they prodigious ;
 So while they liv'd and writ together, we
 Had Plays exceeded what we hop'd to see.
 But they writ few ; for youthful Beaumont soon
 By Death eclipsed was at his high Noon.
 Surviving Fletcher then did Penn alone
 Equal to both, (pardon Comparison)
 And suffer'd not the Globe & Black-Friar's Stage
 T' envy the Glories of a former Age.
 As we in Humane Bodies see that lose
 An Eye, or Limb, the Vertue and the Use
 Retreat into the other Eye or Limb,
 And makes it double. So I say of him :
 Fletcher was Beaumont's Heir, and did inherit
 His searching Judgment, and unbounded Spirit.
 His Plays were printed therefore, as they were
 Of Beaumont too, because his Spirit's there.*

†

I know no Poems writ by Mr. Fletcher ; but
 Mr. Beaumont has a Poem extant call'd *Salma-
 cis & Hermaphroditus*, printed Lond. 4^o 1602.
 and which was again re-printed with his *Elegy*
 of Love ; Elegies, Sonnets, and other Poems,
 8^o Lond. 1653. Our Author joyn'd with the
 Famous Johnson, and Middleton, in a Comedy
 called *The Widow*. Of this Play, see more un-
 der the Name of Ben. Johnson.

John

† There is a Poem of J. Fletcher to Michael Drayton
printed before his David and Goliath as I remember
joyned to his Glizium 4^o. 1630 but did not Fletcher die
before these?

^ Remedy

4 It is Mr James Ford
0 in the appendix at the end

John FORDE

A Gentleman of the *Middle-Temple*, who liv'd in the Reign of King *Charles the First*: Who was a Well-wisher to the Muses, and a Friend and Acquaintance of most of the Poets of his Time. He was not only a Partner with *Rowly*, and *Decker* in the *Witch of Edmonton*, (of which see an Account in *Rowly*) and with *Decker*, in *The Sun's Darling*, but writ likewise himself seven Plays; most of which were acted at the *Phoenix*, and the *Black-Friars*: and may be known by an Anagram instead of his Name, generally printed in the Title-page, viz.

F I D E H O N O R.

He was more addicted to Tragedy, than Comedy; which occasion'd an Old Poet to write thus of him.

*Deep in a Dump John Ford was alone got
With folded Arms, and melancholy Hat.*

I shall give an Account of his Plays Alphabetically, and place *The Sun's Darling* in its order, because the greatest part of it was writ by our Author.

Broken Heart, a Tragedy acted by the Kings Majesties Servants, at the private House in *Black-Fryars*, printed 4^o Lond. 1633. and dedicated to the most Worthy Deserver of the Noblest Titles in Honour, *William Lord Craven*, Baron of *Hamstead-Marshal*. The Speakers Names are fitted to their Qualities; and most of them are deriv'd from *Greek Etimologies*.

Fancies

*but the Lovers
in Shakespeares
Bernings & Condel
de had the Revital*

*Macclin's Benefic
the General Advertiser
one of his Friends
ted, against B. Jonson's
we have a Light Heart
speak in a Pamphlet
heart made Heavy
Lover containing some
Altercations at Jonson
d Play. Perhaps*

4 It is Mr. James.
O in the appeside

Fancies Chast and Noble, a Tragi-comedy, presented by the Queen Majesties Servants, at the *Phœnix* in *Drury Lane*; printed 4^o *Lond.* 1638. and dedicated to the Right Noble Lord, the Lord *Randell Macdonell*, Earl of *Antrim* in the Kingdom of *Ireland*. This Play is usher'd into the World by a Copy of Verses, written by Mr. *Edward Greenfield*.

Ladies Tryal, a Tragi-comedy acted by both their Majesties Servants, at the private House in *Drury Lane*; printed 4^o *Lond.* 1639. and dedicated to his Deservingly Honoured *John Wyrley* Esq; and to the Virtuous and Right worthy Gentlewoman Mrs. *Mary Wyrley* his Wife.

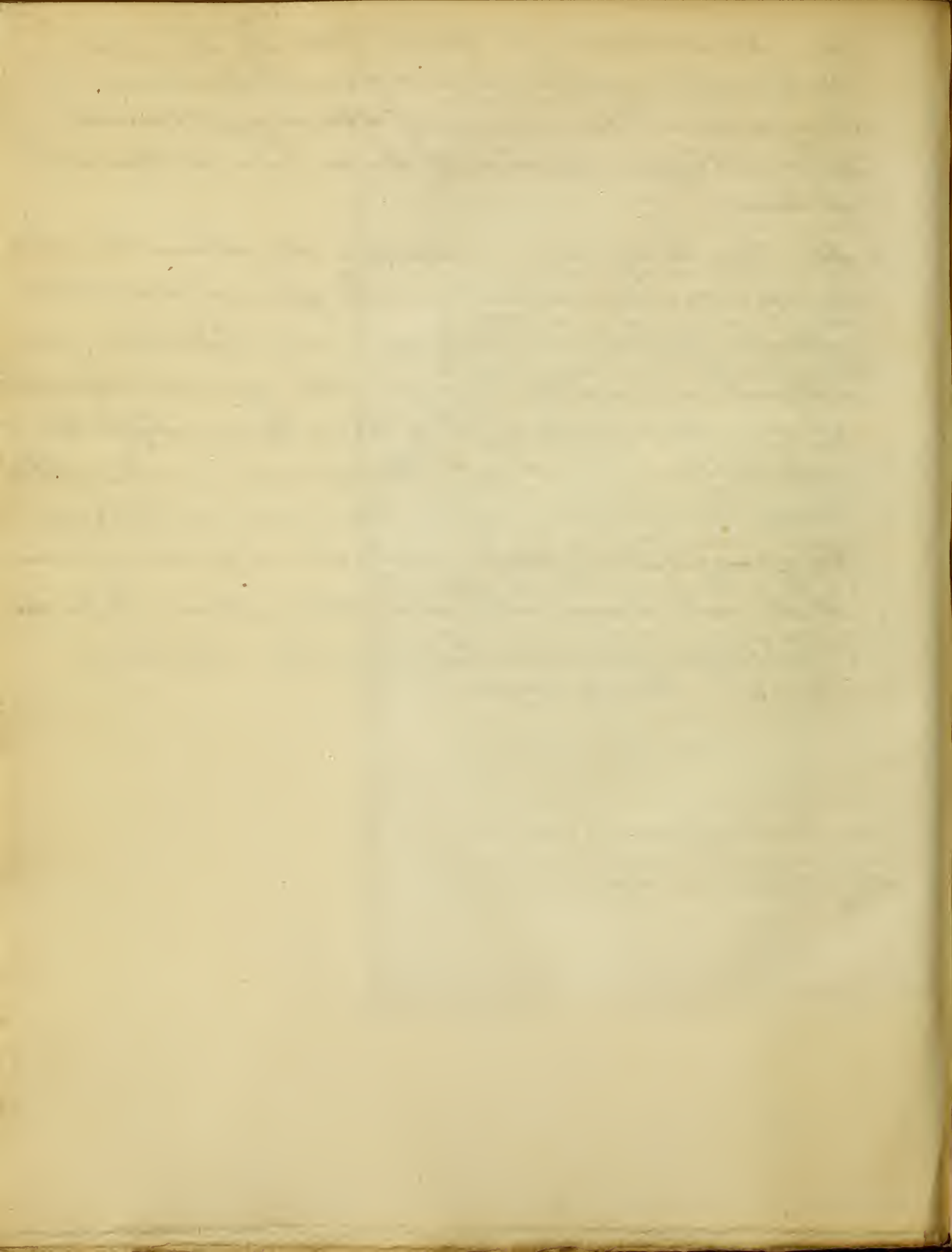
○ *Lovers Melancholy*, a Tragi-comedy acted at the private House in the *Black-Fryars*, and publicly at the *Globe* by the Kings Majesties Servants; printed 4^o *Lond.* 1629. and dedicated to his most worthily Respected Friends, *Nathaniel Finch*, *John Ford*, Esquires; Mr. *Henry Blunt*, Mr. *Robert Ellice*, and all the rest of the Noble Society of *Grays-Inn*. This Play is commended by four of the Author's Friends; one of which who stiles himself 'O *†††*, writ the following Tetrastick.

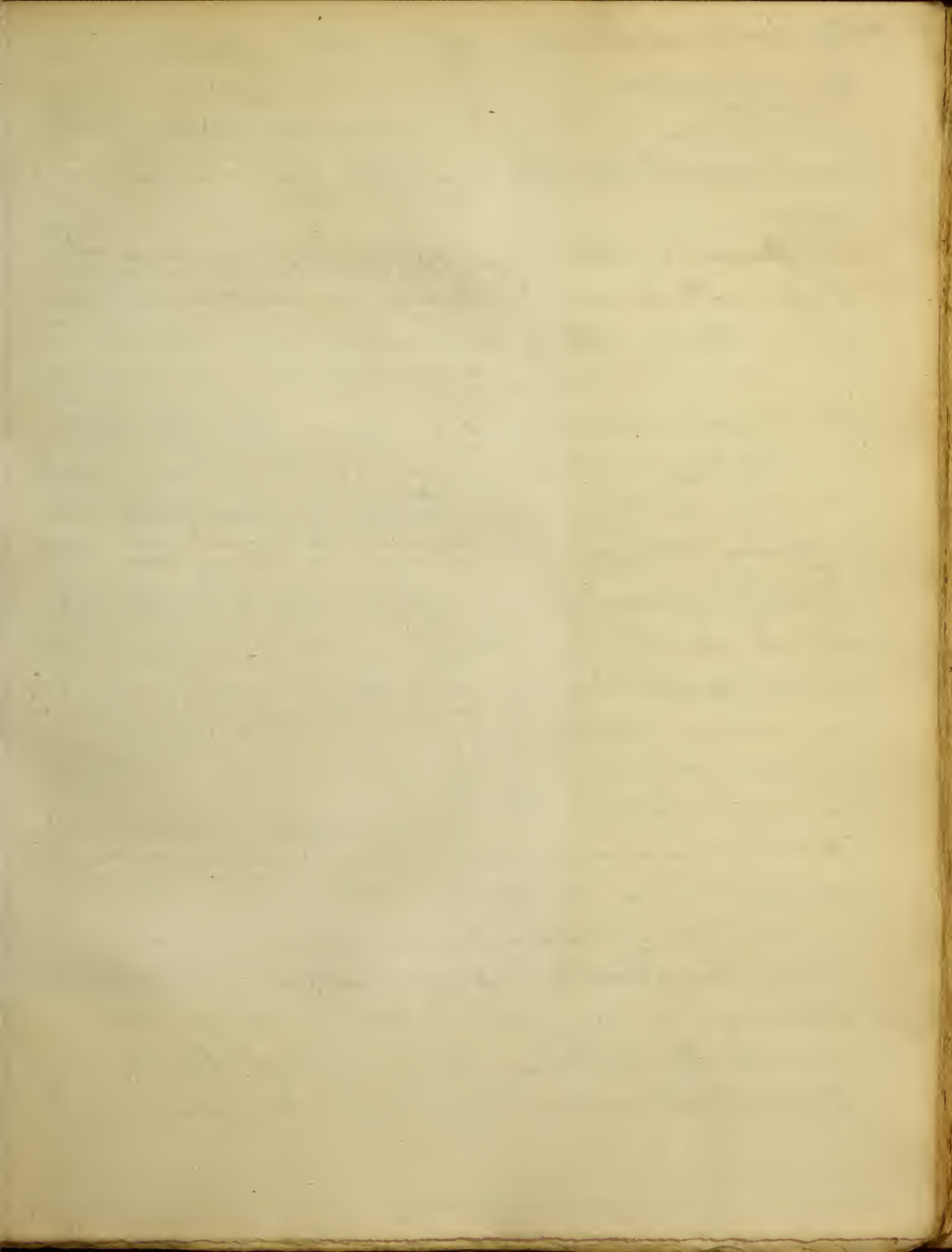
'Tis not the Language nor the fore-plac'd Rimes
Of Friends, that shall commend to after-times
The Lovers Melancholy: Its own Worth,
Without a borrow'd Praise, shall set it forth.

The Author has Embellisht this Play with several Fancies from other Writers, which he has appositely brought in; as the Story of the
Con-

4 Ben Jonson charged Ford that the Lovers
Melancholy was purloined from Shakespeares
Papers by the Connivance of Hemmings & Condel
who in conjunction with Ford had the Revival
of them

① This Play being to be acted for Macklin's Benefit
in apr. 1748 he published in the General Advertiser
a Defence of it, which Ford or one of his Friends
set forth, soon after twas printed, against B. Jonson's
Charge above & also ag^t his New Inn or Light Heart
and his Invectives ag^t Shakespeare in a Pamphlet
entituled Old Ben's Light Heart made Heavy
by young John's Melancholly Lover containing some
Historicall Anecdotes and Altercations abt Jonson
Shakespeare Ford and his said Play. Perhaps
Macklin has it still





+ See Mr Crashaw's Epigram on the broken Heart and
Loves Sacrifice

Reprinted

There was a Picture of him in a feathered Cap &c 8^o in 1715^o
at the time of the Rebellion but was not then
acted.

✓ Ld Bacon in Hen 7. gives the best account of
him in Prose and in Poetry, Chas. allyson in his
Life of Hen. 7. There are now, in Decr. 1745 on
occasion of the present Rebellion, under the
Pretender's eldest Son two plays near finished
on this Story of Perken Warbeck: one by ~~Mr~~ Charles
Macklin the Player the other by Mr. Joseph Elderton
a young Attorney, the former for Drury Lane the
latter for Covent Garden Stage; but this Play of
Ich: Ford's has got the Start of them at Goodman's
Fields Macklin's was a silly Performance and was
soon dismissed he being 20^l out of pocket by acting it
yet got it printed: Elderton's was not finished before
it was too late in the season to act it & when the
Rebellion was suppress'd ^{in the Field} it was thought unseasonable
to revive it on the Stage Macklin's was call'd by the
Foolish Title of K. Hen. 7 or the Popish Impostor:
Popery being look'd on as no objection in that Reign:
Elderton's was properly call'd The Pretender
See the Pamphlet in Prose call'd the Life or
Hist of Perkin Warbeck publish'd abt. that Time.

Contention between the Musician and the Nightingale; describ'd in *Strada's* Academical Prolusions, Lib. 2. Prol. 6. which begins,

Jam Sol è medio pronus defluxerat Orbe, &c.

A Definition and Description of Melancholy, copied from the Ingenious Mr. *Rob. Burton's* Anatomy of Melancholy, &c.

Love's Sacrifice, a Tragedy, receiv'd generally well; acted by the Queens Majesties Servants, at the *Phoenix* in *Drury Lane*; printed 4^o *Lond.* 1633. and dedicated to his truest Friend, his worthiest Kinsman, *John Ford* of *Gray's-Inn* Esquire: There is a Copy of Verses printed before this Play, written by that Dramatick Writer Mr. *James Shirley*.

Perkin Warbeck, a Chronicle History, and a Strange Truth, acted (sometimes) by the Queens Majesties Servants in *Drury Lane*; printed 4^o *Lond.* 1634. and dedicated to the Rightly Honourable *William Cavendish* Earl of *Newcastle*. This Play as several of the former, is attended with Verses written by Four of the Author's Friends; one of which is his Kinsman above-mentioned. The Plot is founded on Truth, and may be read in most of the Chronicles that have writ of the Reign of King *Henry the VII.* See *Caxton*, *Polidore Virgil*, *Hollingshead*, *Speed*, *Stow*, *Salmonet*, *Du Chesne*, *Martyn*, *Baker*, *Gaynsford's* History of *Perkin Warbeck*, &c.

Sun's Darling, a Moral Mask, often presented by their Majesties Servants, at the *Cock-pit* in *Drury Lane*, with great applause; printed 4^o *Lond.* 1657. and dedicated to the Right Honourable *Thomas Wriathesley*, Earl of *Southampton*.

had any University

as he presents
shelboert of Maldon
pieces his father &

+ See Mr Crashaw's
Loves Sacrifice
Reprinted
O wth a Picture of him
at the time of the
acted.

1. Ld. Bacon in His
him in Prose and
Life of Hen. 7. The
occasion of the p.
Pretender's eldest
on this Story of Per
Macklin the Playe
a Young Attorney,
latter for Covenant
Jeh: Forde's has g
Fields Macklin's n
soon did not he
yet got it printed:
it was too late in
Rebellion was sup
to revive it on the
Foolish Title of W. S.
Popery being looked o

Elderton's was properly called The Pretender
See the Pamphlet in Prose called the Life or
Hist of Perkin Warbeck published abt. that time.

ampton. This Play was written (as I have
said) by our Author and Decker, but not pub-
lished till after their Decease. A Copy of Verses
written by Mr. John Tateham, is the Introdu-
ction to the Masque; at the Entry whereof,
the Reader will find an Explanation of the De-
sign, alluding to the Four Seasons of the Year.

'Tis pity she's a whore, a Tragedy printed 40
I can give no further Account of the Title-
page, or Dedication, mine being lost. All that
I can say is, that it equals any of our Author's
Plays; and were to be commended, did not the
Author paint the incestuous Love between Gi-
ovanni, and his Sister Annabella, in too beauti-
ful Colours.

Mr. Winstanly says, (f) that this Author was ve-
ry beneficial to the Red-Bull, and Fortune Play-
Houses; as may appear by the Plays which he
wrote; tho' the Reader may see by the fore-
going Account that he takes his Information
upon trust, or else the Plays he has seen are of
different Editions from those I have by me:
but I rather believe the former, since I have
found him subject to several Mistakes of this
Nature.

+ Thomas FORDE

An Author who liv'd in the Reign of King
Charles the First, who publish'd a Dramatick
Poem, call'd

o Love's Labyrinth, or The Royal Shepherdess,
a Tragi-comedy, printed 8^o Lond. 1660. This

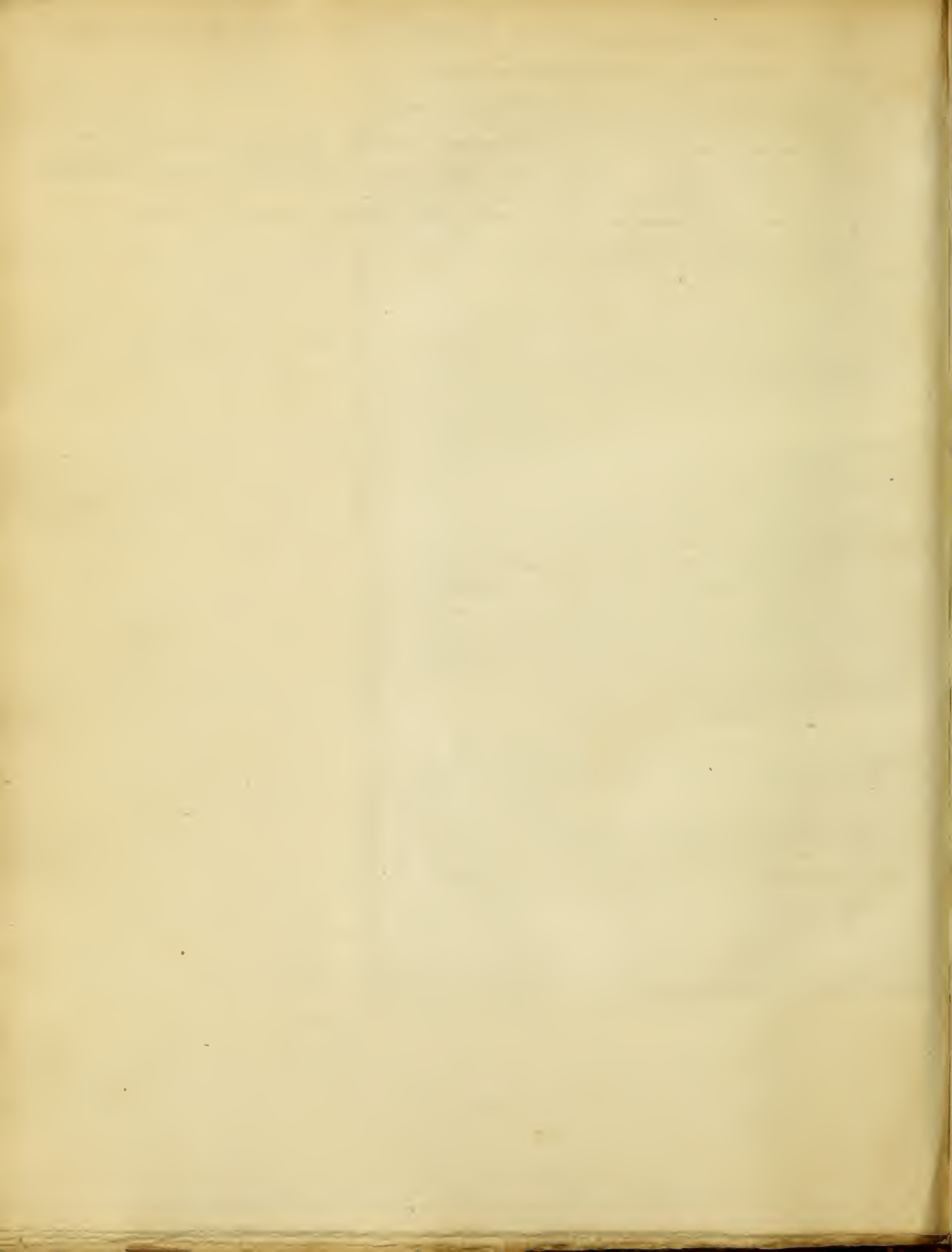
(f) Lives of the Poets, p. 114.

Play

+ Was an ingenious Man, and if he had any University Education, was at Cambridge.

o By Philothal: as he calls himself.

* Seems to have been an lesser Man as he mentions himself to have been of the Neighborhood of Malden was not old when he wrote those pieces his father & mother being then alive.



+ Perhaps these Characters below are J. Ford or Tho
Fordes piece in 12^o of the Anatomy of the Times
One J Ford translated into English Lusus Fortune 8^o.
1649 another J. Ford was a Nonconformist Divine of
Exeter who died in 1676.

^ One by N. C. the other by Edward Barwick.

^ 8^o. 1660

^ Ancient & Modern

^ 1660. ^ 1660 Loves Labor

o One Poem wth Herbert's Poems. on Bastards Epigrams
& Epit. on Ant Stafford

^ with a general Titlepage

* He writ also a Book of Characters, w^{ch} was printed
see his Letters, p. 91. in w^{ch} he also speaks of Speeds
Hist. Sir R. Baker, and J. Fuller.

Play is commended by two Copies of Verses: but whether ever it appear'd on any Stage, I can't determine; only this I know, that part of this Play is stolen from *Gomerfal's Tragedy of Sforza Duke of Millain*. Mr. *Philips* thro' mistake ascribes this Play to the above-mention'd Mr. *John Ford*.

This Author has writ several other Pieces, *Virtus Rediviva*, a Panegyrick on King *Charles* the Martyr; A Theatre of Wits, being a Collection of *Apothegms*; *Fenestrâ in Pectore*; or a Century of Familiar Letters: *Fragmenta Poetica*; or Poetical Diversions: A Panegyrick on the Return of King *Charles* the Second. All these Pieces, with the fore-going Play, are printed together in 8^o *Lond.* 1661. *

John FOUNTAIN.

A Gentleman who flourish'd in *Devonshire*, at the time of his Majesty King *Charles* the Second his Return; and was the Author of a single Play nam'd,

Reward of Virtue, a Comedy, printed in 4^o. *Lond.* 1661. This Play was not design'd for the Stage by the Author; but about eight Years after the first printing, Mr. *Fountain* being dead, it was reviv'd with Alterations, by Mr. *Shadwell*, and acted with good Applause, under the Title of *The Royal Shepherdes*.

Abraham FRAUNCE.

An Ancient Writer who liv'd in the time of Queen *Elizabeth*, and was the Author of a Book

the Expence of It
continued afterwards
Old to the Bar. —
well of the Marches
1590 recommended
Lord Treasurer —
respect sufficient
itor in that Court
an Lib. from whence
red Pocket Books.
& unfortunate Death
Pastoral this in a
xameters, by abs.

† Perhaps these Char
 Forder piece in 12^o
 One I Forder translated
 1649 another I Forder
 Exeter who died in
 A One by S. C. the
 A 8^o. 1660
 A Ancient & Modern
 A 1660. A 1660 Loves
 O One Poem with Her
 & Epit. on Ant. Staff
 A with a general
 * He writ also a B.
 See his Letters, p.
 Hist. Sir R. Baker

Book called, *The Countess of Pembroke's Foy Church*; which Title in former Catalogues was set down as the Name of a Play in 2 Parts, tho' in reality, there is but one Dramatick Piece, call'd,

Amintas's Pastoral, being the first part of the Book, printed 4^o Lond. 1591. and dedicated to the Right Excellent and most Honourable Lady, the Lady Mary, Countess of Pembroke. This Play is writ in *English Hexameters*, and is a Translation from *Tasso's Aminta*; which was done into *Latin* by one Mr. *Watson*, before this Version was undertaken by our Author. He owns that he has somewhat alter'd (†) *Sig.^r Tasso's Italian*, and Mr. *Walton's Latine Amintas*, to make them both one *English*.

Notwithstanding Mr. *Chapman* in his Translation of *Homer*, and Sir *Philip Sidney* in his *Eclogues*, have practic'd this way of Writing; yet this way of Imitating the *Latin* Measures of Verse, particularly the *Hexameter*, is now laid aside, and the Verse of Ten Syllables, which we stile *Heroick Verse*, is most in use. If this Translation be allow'd grains for the time when 'twas writ, 'twill be excus'd by the more moderate Criticks; tho' if compar'd with the Translation which was afterwards printed in 1628. or that more Modern Version done by *Dancer*, at the King's Return, 'twill appear inferior to either in Value.

The Second Part goes under the Title of *Phyllis Funeral*; and it is writ in the form of *Eclogues*, being divided by the Author into

(†) Epit. Ded.

+ Abraham Fraunce was bred at the Expence of th Philip Sidney long in Cambridge continued afterwards in Grays Inn till he was called to the Bar. — Belonged to the Court of the Council of the Marches of Wales and was in August 1590 recommended by Henry Earl of Pembroke to the Lord Treasurer Broughley as a Man in every respect sufficient for the place of her Matys Solicitor in that Court See the 2.^d C's Letter MS in Harleyan Lib. from whence I took this Extract into one of my red Pocket Books.

^ containing the affectionate Life & unfortunate Death of Phillis & Amyntas: That in a Pastoral this in a Funeral: Both in English Hexameters, by Abr. Fraunce 4^o. 1591.

^ p 98.

+ Geo Peele calls him our English Erasmus, a peerless sweet Translator of our Time See his Hon^r of the Garter 4^o 1593 in Prob.

o Erasmus published The Arcadian Rhetorike: or the Precepts of Rhetorike made plain by Examples Greek, Latin, English, Italian, French, Spanish out of Homer Virgil Sidney &c. 8^o Ded. to the Countess of Pembroke in a humorous Poem comprised of all those Languages.

* The chieft is in Folio an Original written & adorned by A. Erasmus and dedicated to his Meccenas Sr. P. Sidney in Two parts the one containing his Discourse upon Logic in Latin prose abt 22 pages; the other a Collection of Heroic Symbols in 40 leaves of Princes & illustrious Persons of Italy France & Spain then of greatest Name in Europe having their Emblems all curiously drawn with his own Pen, and Latin Verses writ under them, with Explanations in Prose Bound in a White Pellum Cover adorned wth Gold, containing a Landskip on one Side, of Arcas his Voyage, in Virgil Lib. 6 Tollite me Tenetis, for the Motto: And on the other Side 8 Latin Verses upon Vive Vale In Dr. Rawlinson's Possession. See my larger Descrip. drawn out, 30 April 1750. and laid into the Bag of old English Poets.

twelve Parts, which he stiles Days. This Poem is likewise writ in *Hexameters*; to which is annext in the same Measure, *The Lamentation of Corydon for the Love of Alexis*. This is a Translation of the second Eclogue of *Virgil* Verse for Verse. The Author added likewise the beginning of *The Ethiopick History of Heliodorus*, in the same Species of Metre.

With these Pieces are commonly join'd another of our Authors Writing, call'd *The Countess of Pembroke's Emanuel*; Containing the Nativity, Passion, Burial, and Resurrection of Christ; together with certain Psalms of *David*, all in *English Hexameters*; printed in quarto *London*. 1591. and dedicated to the Right Excellent and most Honourable Lady, the Lady *Mary*, Countess of *Pembroke*; by the following Distick. ‡

Mary the best Mother sends her best Babe to a
Mary,
Lord to a Ladies Sight, and Christ to a Christian
Hearing.

Mr. *Phillips* says (^u), That he writ some other things in *Hexameter*, and *Pentameter*, and the same writes Mr. *Winstanley* (^x): tho' I doubt the former takes his Opinion upon Trust, and the later does not I believe know a *Pentameter* from an *Asclepiade* Verse. The truth is, there are no *Pentameters* throughout the Volume: but in the last Act, there is a Scene between *Phyllis* and *Amintas* (which whether it be in the Original, I question) where this pair of Lovers sing

(u) *Modern Poets*, p. 3. (x) *Lives of the Poets*, p. 65.

is *Logick*, exempli-
Practice of the
Francis Jones: *London*.

for the Death of
by *Abraham*

made Master of the
set in the Room of

+

 Gen Pele calls the

 peerless sweet Jo

 Hon^r of the host

 O France publish

 Precepts of Rhetor

 Greek, Latin, Engli

 Homer Virgil Sid

 Pembroke in a he

 those Languages.

 * The thin ink in

 by A France in

 St. P. Sidney in Tur

 Discourse upon

 the other a Collec

 leaves of Princes

 France & Spain to

 having their Em

 his own Pen, and

 with Explanatio

 Pellum Cover a

 Landskip on a

 in Virgil Lib.

 Motto: And on

 Five Pale In

 my larger De

 laid into the Bag of old English Poets.

some *Asclepiades*, which I suppose is the Occa-
 sion of the mistake: tho' I cannot but wonder
 at Mr. *Winstanley's* negligence, that when he
 copied out the begining of *Heliodorus*, he should
 not inform himself better; but I hope my small
 pains may be serviceable to his next Impression.
 Neither is his Conjecture less probable con-
 cerning the time of our Author's Death, which
 he supposes was about the former part of the
 Reign of Queen *Elizabeth*; this can not be,
 since our Author was alive at the publication
 of his Book, which was in the Year 1591. and
 in the Thirty-third Year of her Reign: tho'
 how long after he surviv'd I know not.

© Sir Ralph FREEMAN.

✓ A Gentleman who during the late Troubles
 busied himself in Poetry, and writ an excel-
 lent Tragedy call'd *Imperiale*, printed in quarto
Lond. 1655. and dedicated to his Ancient and
 Learned Friend, *John Morris* Esquire. I know
 not whether ever this Play was acted; but
 certainly it far better deserv'd to have appear'd
 on the Theatre than many of our modern Farces
 that have usurp'd the Stage, and depos'd its
 lawful Monarch, Tragedy. The Compositor
 maim'd the last Act by setting the Sheet [I]
 false, so that 'tis pretty difficult to make out
 the five first Scenes: The Catastrophe of this
 Play is as moving as most Tragedies of this Age,
 and therefore our Author chose a proper *Lem-
 ma* for the Frontispiece of his Play, in that
 Verse of Ovid.

Omne Genus Scripti gravitate Tragedia vincit.
 The

+ There's a Book called *The Lawyer's Logick*, exempli-
fying the Precepts of Logick and Practice of the
Common Law, written by Abraham Fraunce Esq^r: Lond.
1588. 4^o.

*The Lamentation of Amyntas for the Death of
Phyllis in English Hexameters by Abr Fraunce*
4^o. 1587

o of one Edw. Fraunce. p. 415.

✓ One S^r. Ralph Freeman was made Master of the
Mint, after the Restoration 2: it sat in the Room of
S^r. Robert Harley.



+ A. Somersetshire Man born 1546. and a Gentleman's
Son became Cosmographer of St Mary's Hall Oxon 1578
aged 32 He wrote The first part of The Eighth
Liberal Science call'd Ars Adulandi or the Art of
Flattery in verse & prose And Dedicated it to the
Lady Mildred Bugeley 2.^d Edit 4^o 1579. And the 1.^d
Interlude call'd Like will to like. In.^o Speede in
his Life of Edw. 6 quotes him as Wood observes
rightly, for nothing out of these Books but from
one he never saw

○ it was tho'

* Entitl'd the Flower of Fame containing the
bright Renowned & most fortunate Reign of K
Henry VII wherein is mention'd of matters by the
rest of our Chronographers overpass'd with a short
Treatise of (His) Three Noble & Virtuous Queens
and a Desc of the worthy service that was done at
Haddington in Scotland 2.^o of Edw. 6. In Verse & Prose
4^o 1575. printed by W. Boskins

The Story on which this Play is built is related by many Authors; as Pontanus, Budaus's *Treasury of Ancient and Modern Times*; Beard's *Theatre of Gods Judgment*s, part 1. p. 427. and part 2. p. 45. Wanley's *History of Man*, Book 4. Chap. 11. Goulart *Histoires admirables de nôtre temps*, tom. 1. p. 362. The Story is related at large in *Bandello's Italian Novels*, see the French Translation by *Belleforest*, Tom. 2. p. 242.

+ Ulpian FULWEL.

An Ancient Writer, of whom I can give no other Account, than that he lived in the Reign of Q. Elizab. and publisht a Dramaticall Piece call'd *Like will to Like, quoth the Devil to the Collier*, an Interlude, wherein is declared what punishments follow those that will rather live Licentiously, than esteem and follow good Counsel: And what Benefits they receive that apply themselves to virtuous Living, and good Exercises; printed in quarto Lond. 1587. This Interlude is so contriv'd that Five may easily play it. 'Tis printed in an old Black Letter; the Prologue is writ in Alternate Verse, and the whole Play is writ in Rime such as it is: however it might have suited with Mr. Dryden's Design (v) to prove the Antiquity of Crambo, far better than the Tragedy of *Gorbuduc*, which was writ in Blank Verse; whereas this Play is rag'd with Rimes throughout, and is Three Years Older than the other, that not being printed till the Year 1590. ©

(y) *Prei. Kival Ladies: #*

P 2

George

... of those famous Poets; for Gifts of Wit and natural Promptness appear in him abundantly

ne's Stock. Glabb a Satire
See D.^r Gabr. Harvey's
not by the Character of

n of Jealousy

dette Marchi by J. Gent

This this new age hath
into the world, yet

Turberville who trans=

e others be altogether

be the Ice for our

that they might

in Ocean of Sweet

ment on Spencer's

English Poetie

Spencer's Pastoral of

a Bird whose Complaint

Gascoine a pretty

of our late Rimers;

erring wounded not

allogster wanted not

e attained to the excel.

G.

George GASCOIGNE, Esq;

THIS Gentleman I can give no further Account of, than that he flourisht in the beginning of the Reign of Queen *Elizabeth*; that he was a Member of the Honourable Society of *Gray's-Inn*, and was the Parent of several Poetical Works, amongst which, are Four Dramatick Pieces, of which I shall first discourse.

Glas of Government, a Tragical Comedy, fo intituled, because therein are handled as well the Rewards for Virtues, as also the Punishments for Vices. Seen and allowed, according to the Order appointed in the Queens Majesties Injunctions; printed in quarto *Lond.* 1575. At the beginning of this Play I find the following Hexastick.

In Comœdiam Gascoigni, Carmen B.C.
Hæc nova, non vetus est, Angli Comœdia Vatis,
Christus adest, Sanctus nil nisi sancta decent.
Græcia vaniloquos genuit, turpesq; Poetas,
Vix qui sincrè scriberat unus erat.
Id vereor nostro ne possit diciæ ævo,
Vana precor valeant, vera precor placeant.

This Play is printed in a Black Letter as are all his Works: 'tis writ in prose with a *Chorus* between each Act, which with the Prologue, are all in Verse.

Jocasta, a Tragedy written in Greek by *Euripides*, translated and digested into Acts by our
 Au.

+ Mark if you can observe in Gascoigne's *Stech. Glasse a Satire* any thing written against Spenser. See Dr. Gabr. Harvey's *Four Letters* 4^o 1592. p. 18. I believe not by the Character of him at bottom. See next Page.

c In a Treatise called the *Blazon of Jealousy* (Translated fro the Ital. of Benedetto Varchi by J. Gant 2^o 1615) p. 64 The Translator says Tho' this new age hath brought more neat & terse Wits into the world, yet must not old Geo Gascoigne & Turbervile who translated Ovids *Epistles* & wth some others be altogether Rejected since they first broke the Ice for our quainter Poets who now write what they might more safely swim in the Main Ocean of Sweet Poesy.

Other Characters in F. K's Comment on Spenser's *Kalendar* and *Uelbes Didd* of English Poetrie F. K. speaking in his *Gloss* on Spenser's *Pastoral* of *Noon* of *Philomela* turne into a Bird whose Complaints be very well set forth of Mr Geo Gascoigne a worthy Gentleman & the very chief of our late Rimers; who, and if some parts of learning wanted not altho' it is well known he altogether wanted not learning no doubt would have attained to the excellency of those famous Poets; for Gifts of Wit and natural Promptness appear in him abundantly

+ See Mich Drayton's Character of him in his Elegies
The Epist dedicated to Hen Reynolds Esq. Rem:
what I have writ of him in the Life of Raleigh
Signor Innocents, for that name will be remembered,
was then and is still my affectionate Friend;
one that could very well abide Gascoigne's Steel
Glass, and that stood equally indifferent to either
part of the State Demonstrative Dr. Gabr Harvey
Four Letters & certain Sonnets &c. 4^o. 1592 p. 18.
He was a kin to St. Martin Frobisher as in his
Letter before St. Humphry Gilbert's Discourse &c
4^o. 1576.

✓ 2. if an old Tract call'd a Remembrance of the
well employed Life and godly end of Geo Gascoigne
Esqre who deceased at Halsford in Lincolnshire
7 of October 1577. By Geo Whetstones Gent an
Eye witness of his godly & Charitable End in this
World. 4^o. no date. be meant of this G. Gascoigne the
Poet because Wood said he died at Walthamstow his
Birth place in Essex, and that it was the year after.

Author, and Mr. *Francis Kinwelmershe* of *Gray's Inn*, and there presented, and printed in quarto *Lond.* 1556. Each Act of this Play is introduc'd by a Dumb shew, (which in those times was the mode in Tragedies) and concluded by a *Chorus*. The First, Fourth, and last Acts were translated by Mr. *Kinwelmershe*, the Second and Third by our Author: and the Epilogue was writ by Mr. *Christopher Tolverton*, in Alternate Rime.

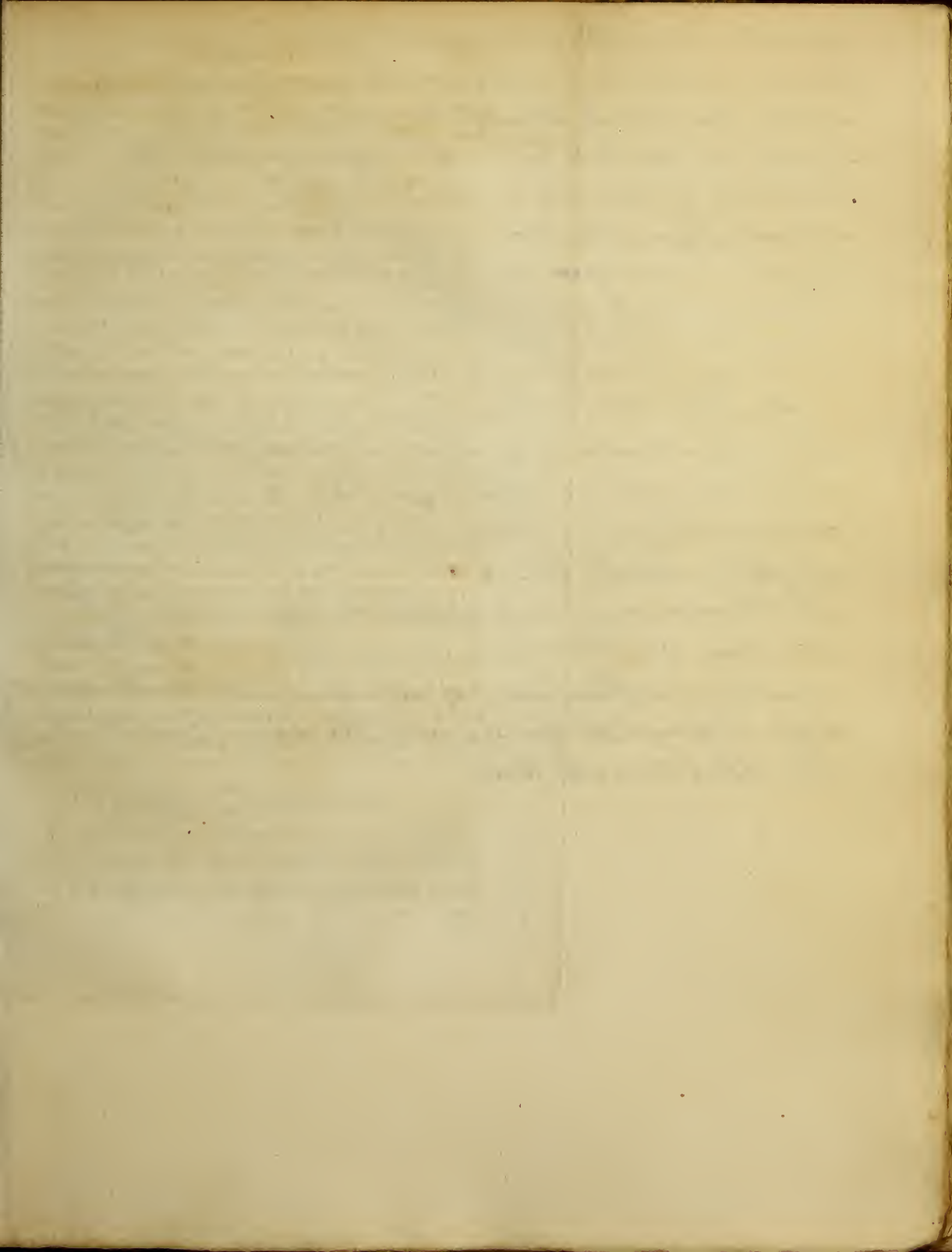
This is the only Play of that ancient Tragedian, that to my Knowledge is translated into English: tho' our Language, and the Knowledge of this Age, be far more proper for Translations, *now*, than in that time our Author flourish'd. That I may not be wanting in my Respect to those Worthy Ancients, which by any of my Country-men are Naturaliz'd, I shall give some Account of them and their Writings as opportunity shall offer it self; and therefore I crave leave to lay hold of *this*, to speak a word or Two of *Euripides*.

This Poet was stil'd the Tragick Philosopher, and was born at *Phyla* a Town in *Attica*, in the 75 Olympiade, and in the 274 Year after the Building of *Rome*. *Prodius* taught him Rhetorick, after which he made a Voyage to *Agypt*, with *Plato*, to visit the Learned Men there, and to improve himself by their Conversation. He was also a Friend of *Socrates*, and some have believed that this Philosopher assisted him in the Composition of his Tragedies. He went from *Athens* dissatisfied with the People, for preferring the Comick Writers

+ See Mich Drayton's
 The Epist dedicate
 what I have writ of
 Signor Innocent, for
 was then and is so
 one that was very
 glatt, and that s
 part of the state
 Four Letters & c
 He was a kin to
 Letter before S. H
 4^o 1576.

✓ 2. if an old Tract
 well employed Life
 Esqpe who deccate
 7 of October 1577.
 Eye witness of his
 World. 4^o no date. b
 Post because w
 Birth place in Coss

before him; and retir'd to the Court of *Archelaus* King of *Macedonia* about the year of *Rome* 338. This Prince confer'd many Favours on him, and had a great value for him. It happen'd at that time, that a certain person nam'd *Decammon*, having raillied him about his Breath (which was not over agreeable) *Archelaus* sent him to *Euripides*, to be punish'd at his pleasure. This so exasperated *Decammon* both against the King and the Poet, that for the sake of Revenge he join'd with other Conspirators in the Assassination of the Former, and set Dogs upon the later, which soon devour'd the Object of his Hatred. Some say, that this Misfortune proceeded from the Brutality of those irrational Creatures, by accident, and not design. Others again relate, that he receiv'd his Death, from some inhumane Women, against whom he had somewhat too bitterly inveigh'd. I remember a pleasant Story in *Ford's Apothegms*; that *Sophocles* being once ask'd the Reason why in his Tragedies he always represented Women Good, and *Euripides* Wicked; answer'd, That *Euripides* describ'd them as they were, he, as they ought to be. But Digression apart; the time of his Death no more than the manner of it is agreed upon. Some say, he Dy'd about the 68 year of his Age, in the 93 Olympiade; and in the Year of *Rome* 348. being 406 years before the Incarnation of our Saviour. Others say, that he Dy'd not, till the Year of *Rome* 351. The Ancients mention Ninety odd Tragedies writ by him, of which at present we enjoy but Nineteen.



+ Ariosto's Seven Planets governing Italy, in Seven Satires 4^o 1601. vi p 340 & the Blazon of Jealousy 4^o 1615. also 1608 by Markham also 1611.

o Ludovico Ariosto born at Reggio under the Dukedom of Ferrara wrote Orlando Furioso in honour of Card^l Hippolito d'Este his Patron besides Comedies Tragedies and Satires, the last are translated into English with notes by R. T. but printed in another Man's name vid p. 340 Natus 1474 Obiit 1533 Idus 8 Julij viri obiit annos 59. Buried in St Bennets Ch: in Ferrara has a Marble Mon^u. with an Inscription & 8 Lat Verses call'd the whole Works of Geo Gascoigne. Eng^l newlie compiled into one Volume 4^o 1587. Vid Ant Wood

v Ariosto's Satyres in Seven famous Discourses shewing the State 1. of the Court & Courtiers 2. of Libertie and the Clergie in general. 3. of the Roman Clergie 4. of Marriage 5. of Soldiers Musicians & Lovers 6. of School-masters and Scholars 7. of Honour and the Happiest Life. In English by Garavie Markham printed for Nic Okes Quarto 1608.

Supposes, a Comedy Englisht from the Italian of *Ariosto* a famous Poet; a *Ferarese*, and Favourite of *Alphonfus* the First Duke of *Ferrara*, and of the Cardinal *Hippolito d' Este*, his Brother. He Dy'd the 13 of *July*, in the Year 1533. I purposely decline to give a larger Account of his Life, because it would swell my Book too much, and the English Reader may satisfy his Curiosity by perusing his Life at the End of *Sr. John Harrington's* Translation of *Orlando Furioso*. Those Vers'd in *Italian*, may read his Life writ by *Gierolamo Poro* of *Padua*, *Gierolamo Guarafola* of *Ferrara*, *Simon Fornari* of *Rheggio*, &c.

This Play was presented at *Gray's-Inn*, and printed in quarto *Lond.* 1566. The Prologue as well as the Play is writ in prose. This Prologue I suppose gave the Grounds for that writ by *Mr. Duffet* to the Play call'd *Trappolin suppos'd a Prince*, as that did to the Epilogue of *The Duke and No Duke*.

Pleasure at Kenelworth Castle, a Masque, (as *Mr. Kirkman* informs us in his Catalogue) which I never saw.

Our Author has written several Poems of a Different Species which he calls *Herbs*, and which with his Plays make a considerable Volume, and are printed together in quarto *Lond.* 1587.

Henry GLAPTHORN.

An Author that liv'd in the Reign of King *Charles* the First, who publisht several Plays which I presume in those days past with good

+ *Ariosto's Seven Ple-
 Satires 4^o 1601. vi p.
 4^o 1615. also 1608 by
 C Ludovicus Ariosto
 Duksdom of Terra
 d. Card^l Hypolito
 Tragedies and Satyr
 with notes by R. J. b
 vid p. 340 Natus
 annus 59. Buried
 a Marble Mon.
 the whole works
 compiled into one
 V Ariosto's Satyres
 the State 1. of the
 the Clergie in gen
 Marriage 5 of Soldi
 -masters and Schol
 Life: In English
 Nic Oles Quarto*

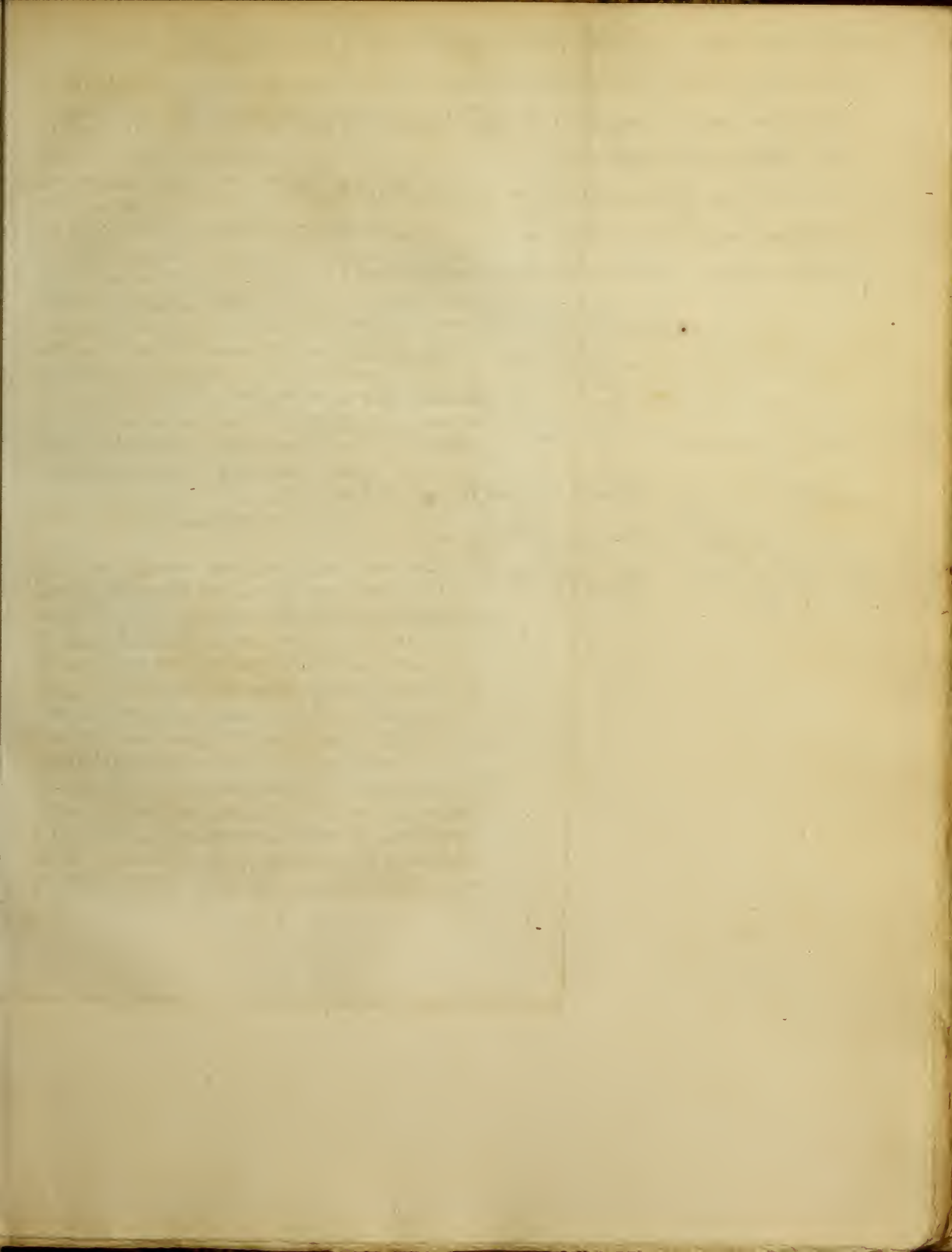
Approbation at the *Globe* and *Cock-pit* Play-
 houses; tho' I cannot agree with Mr. *Winstan-*
ley (2), That he was One of the chiefest *Drama-*
tick Poets of this Age. He writ Five Plays, viz.

Albertus Wallenstein, Duke of *Fridland*, and
 General to the Emperor *Ferdinand* the Second,
 his Tragedy, acted with good Allowance at the
Globe on the Bank-side, by His Majesties Ser-
 vants, printed in quarto *Lond.* 1640. and dedi-
 cated to the Great Example of Virtue, and true
Mecenas's of Liberal Arts, Mr. *William Murrey*
 of His Majesties Bed-chamber. For the Plot
 see the Historians who have writ on the last
German Wars, in the Reign of *Ferdinand* the
 Second. See besides *M. Sarafins Walstein's Con-*
spiracy translated into English, 8^o *Lond.* 1678.
Spondanus's Continuation of Baronius. *Fierzen*
L'Hist. de Liege, &c.

Argalus and Parthenia, a Tragi-comedy acted
 at the Court before their Majesties: and at the
 Private-house in *Drury-lane* by their Majesties
 Servants; printed in quarto *Lond.* 1639. The
 Plot of this Play is founded on *Sr. Philip Sid-*
ney's Arcadia, a Romance, in the Story of *Ar-*
galus and Parthenia, see pag. 16. &c. Mr. *Quarles*
 has writ a pretty Poem on the same Founda-
 tion.

Hollander, a Comedy written in the Year
 1635. and then acted at the *Cock-pit* in *Drury-*
lane by their Majesties Servants, with good Al-
 lowance: and at the Court before Both their
 Majesties, printed in quarto *Lond.* 1640. and
 dedicated to the great Hope of growing Noble-

(2) *English Poets*, pag. 115.



+ 2. a MS Play of Glaphthorus finished for the Prats and
Licensed by some Nobleman

Mr. Scot was informed of it by old Mr. Warburton of
the Herald's Office.

o published a Poem called Whitehall printed 4°. 1639 as
Gildon writes, w^{ch} seems a Mistake and should be no
other than that Book of Poems.

o See large Reflexions on him as a Roman
Catholick in *Legenda Lignea* &c 8°. 1652.

See more of him in Aubrey's *Antiquities of
Surrey*; and his *Ternagant* Wife.

✓ *Oratio in Obitum Hen: Savillii*; per
Tho. Goffe. Oxon, 4°. 1622.

2. Dr. Goffe's *Negotiations*. 2°.

ness, his Honourable Friend Sir *Thomas Fisher*.

Lady's Priviledge, a Comedy, acted with good Allowance, at the *Cock-pit* in *Drury Lane*, and before Their Majesties at *White-hall* twice; printed 4^o. *Lond.* 1640. and dedicated to the true Example of Heroick Virtue, and Favourer of Arts, Sir *Frederick Cornwallis*.

Wit in a Constable, a Comedy, writ in the Year 1639. and then acted at the *Cock-pit* in *Drury Lane*, by Their Majesties Servants with good Allowance, printed 4^o. *Lond.* 1640. and dedicated to the Right Honourable his singular good Lord, *Thomas Lord Wentworth*.

Besides these Plays, he has a Book of Poems extant, in which are several Copies, directed to his Mistress, under the Name of *Lucinda*; printed 4^o. *Lond.* 1639.

Thomas GOFF.

A Gentleman that flourisht in the Reign of King *James* the First: He was born in *Essex* towards the latter end of Queen *Elizabeth's* Reign, about the Year 1592. In his Youth he was sent to *Westminster-School*, and at the Age of Eighteen he was brought in Student of *Christ-Church* Colledge in *Oxford*. Being an Industrious Scholar, he arrived to be a good Poet, a skilful Oratour, and an Excellent Preacher. In the Year 1623. he proceeded Batchelour of Divinity, and was prefer'd to a Living in *Surrey*, call'd *East-Clandon*: there he got him a Wife, which prov'd as great a plague to him, as a Shrew could be; and became a true *Xanthippe*.

+ 2. a MS Play of *Glo.*
Licensed by some N.
Mr. Scot was inform
the Herald's Office
 o published a Poem call'd
Gildon writes, w^{ch}
other than that B
 o See large Reflex
Catholick in Leg
See more of him
Surrey; and his
 o Oratio in Obit.
Tho. Goffe. Oxon.
 2. Dr. Goffe's Negot

tippe to our Ecclesiastical *Socrates*; insomuch that she gave him daily opportunities of exercising his Patience; and 'tis believ'd by some, that this Domestick-scourge shortned his days. He was buried at his own Parish-Church at *Clandon*, the 27. of July 1627.

He writ several Pieces on several Subjects, amongst which are reckon'd five Plays, viz.

Careless Shepherd's, a Tragi-comedy, acted before the King and Queen, at *Salisbury-Court* with great applause; printed 4° *Lond.* 1656. with an Alphabetical Catalogue of all such Plays that ever were till that time published. This Catalogue is very full of Errors throughout.

Courageous Turk, or *Amurath the First*, a Tragedy, acted by the Students of *Christ-Church* in *Oxford*; printed 8° *Lond.* 1656. and dedicated to the No less Honoured than Deserving *Sir Walter Tichborn*, by *Mr. Rich. Meighen*, who publish'd it after the Authors Decease. There is a Copy of Verses prefix'd to the Play, writ I suppose by the same Person, and directed to the Author; In that Transcribing his Book without his Knowledge, he was bound by promise to stand to his pleasure to keep it, or burn it. For the Plot, consult the Writers of the *Turkish History* in the Reign of *Amurath*, as *Deunclacius*, *Chalcocondylas*, *Knolles*, &c.

+ *Orestes* his Tragedy, acted by the Students of *Christ's Church* in *Oxford*; printed 8° *Lond.* 1656. How far our Author has follow'd *Sophocles* in his *Electra*, or *Euripides* in *Orestes*, I shall leave to the search of the Learned Reader; only I cannot but observe, that when I first read it, I thought,

+ Printed in 2^o. 1633 & acted by the Students of St Church
Oxford. —

+ The first part of the tragical Raigne of Selimus
some time Emperour of the Turkes and grandfather
to him that now reigneth: wherein is shewne
how he most unnaturally raiseth warres
against his own Father Bajazet & prevailing
therein, in the end caused him to be prisoned:
also with the Murthering his two Brothers Corcut
and Accamat. as it was played by the Queens
Majesties Players 2^o. 1594. Printed by I. C. Reed

thought by the length it might vye with that Epick Poem of *Orestes*, which *Juvenal* complains of, (a) as being,

— *Summi plenâ jam margine libri
Scriptus, & in tergo nec dum finitus, Orestes.*

Raging Turk, or *Bajazet the Second*, a Tragedy, acted by the Students of *Christ-Church* in *Oxford*; printed 8^o *Lond.* 1656. This Play was writ (with the two foregoing Tragedies) when the Author was Master of Arts, and Student of *Christ-Church*; but not printed till after his decease; and then dedicated by Mr. *Richard Meighen* the Publisher, To the No less Ingenious than Zealous Favourer of Ingenuity, Sir *Richard Tichborn*, Brother to the above-nam'd Sir *Walter*. For the Plot, consult *Chalcocondylas*, *Artus*, *Knolles*, &c. These three last Plays are all printed together in 8^o *Lond.* 1656.

Selimus Emperour of the Turks his Tragedy, printed 4^o *Lond.* 1638. I question whether ever this Play were acted, because it is not divided into Acts. The Author calls this the First Part; and in his Conclusion, as he styles it, or Epilogue, he promises a Second Part, saying,

*If this First Part, Gentles, do like you well;
The Second Part shall greater Murthers tell.*

But whether it was ever publisht, I am ignorant: tho' I am apt to believe not, since 'tis not mention'd in any Catalogue. The Plot is founded on the *Turkish* History; see the Writers of the Reign of *Selimus* the First, as *Paulus Jovius*, *Mezeray*, *Knolles*, &c.

(a) *Satyr.* 1.

Mr.

+ The first part of
 some time Composed
 to him that now
 how he most me
 against his own
 therein, in the
 also with the
 and Accommodat.
 Majesties Playe

+ Mr. Philips, and Mr. Winstanley, have fa-
 ther'd a Comedy on this Author, call'd *Cupids*
Whirligig; tho' *Democritus* and *Heracilius* were
 not more different in their Temper, than his
 Genius was opposite to Comedy. Besides, the
 true Father was one Mr. E.S. who (as he says)
 '(b) being long Pregnant with Desire to bring
 forth something, and being afterwards brought
 to Bed, had chose his Friend Mr. Robert Hay-
 man to be God-father, not doubting but his
 Child would be well maintain'd, seeing he
 could not live above an hour with him, and
 therefore, he entreated him when he was
 dead, that he might be buried deep enough in
 his good Opinion, and that he might deserve
 this Epitaph;

Here lyes the Child that was born in Mirth,
 Against the strict Rules of Child-birth:
 And to be quit I gave him to my Friend,
 Who laugh't him to death, and that was his End.

Yours, while he is his own.

I hope the Reader will forgive me this Di-
 gression, which I was forc'd to in Vindication
 of my Author, who was so far from this Ridi-
 culous Stile, and affected Mirth, that nothing
 but Manly and Serious escap'd his Pen: and in
 his latter Time, he forsook the Stage, for the
 Pulpit, and instead of Plays, employ'd himself
 in writing Sermons; some of which have ap-
 pear'd in Print in the Year 1627. To these I
 may add his *Latin* Funeral Oration, in the Di-

(b) Epist. Ded.

vinity-

+ p. 529.

+ One Robert Gomersal was Vicar of Thomeorn in Devonshire in 1639 see his Verses before The Fullers Holy War Fol. 1640. 1614 A Wood

o In 1638 admitted to read the Sentences A. W.

One Robert Gomersall, seemingly a Devonian born died 1646 leaving by his Will 1000 Pounds to his Son Rob^t which Son said Wood may be the Writer above

~ 2^d Edit 8. 1633 dedid to the said Fra. Hyde, Printer of Oxford nth a Copper Print of a Wolf in a Throne Scepter in his Paw and a Lion behind with a Standard of the French Arms encrowning him a Wolf also worrying Sheep at his Feet. A Wood said there was a new Title put to them in 1636.

vinity-School, at the Obsequies of Sr. Henry Savil, printed 4^o Oxon. 1622. Another in *Christ-Church Cathedral*, at the Funeral of Dr. Goodwin, Cannon of that Church, printed Lond. 1627.

† Robert GOMERSAL.

A Gentleman that lived in the Reign of King Charles the First, and was the Eldest Son of an Esquire. He was born at London, and was sent by his Father to the University of Oxon. 1616. being then 14 Years of Age. He was enter'd at *Christ-Church*, and in a little time was chose Student of that Royal-Foundation. Here he took his Batchelors and Masters Degrees, and in the Year 1627. he went out Batchelor of Divinity. I know not what Preferment he got, tho' I believe he was Minister of a place call'd *Flower*, in *Northamptonshire*; but this is only Conjecture, from some of his Poems, dated from thence. However I am assur'd he died in the Year 1646.[#]

He is accounted by some no mean Preacher, or Poet: but this I leave to the Judgment of those who will peruse the Works which he has publisht, and tho' *Divinity* ought to claim the preference, yet *Poetry* being my immediate Subject, I crave the Readers Pardon that I give Account of his *Poetry* in the first place, and begin with his Play call'd

Lodovick Sforza, Duke of Millain, his Tragedy, printed 8^o Lond. 1632. and dedicated to his most Worthy Friend, Mr. Francis Hide, Student of *Christ-Church*, and Junior Proctor of the University

on the Death of Mr. Anne
Jacobi To The Dean
5 now B^k of Norwich
1625 the Flower. On the
Elegy on the Noble
see more on Common
the End An Elegy on the
Sustains a dolphus the
and a few others on

with the play 1633th a
book is called Poems

date A Wood said, in
translation of Hugo
tion to his Father for
+ prose Dedic^d by
Harris of Lincolns
end y Verses the
s de
es of Milbway

+ One Robert Gorne
Devonshire in 16.
Holy War Sol. 16

+ In 1628 admitted

+ One Robert Gorne
died 1646 leaving
Robt which Son he

+ 2^d Edit 8. 1633 dedi
Oxford in the Cope
Scepter in his Paw
of the French Arm
worrying Sheep
a new Title put

verity in the Year 1627. I cannot satisfy the
Readers whether ever this Play appear'd on any
Stage: but I can inform him, that the Foun-
dation of it may be read in *Guicciardine lib.*
1, 2, &c. *Philip de Commynes*, *Mezeray* in the
Reign of *Charles the VIII. of France*.

Besides this Play he has writ several other
Poems, which are printed with it, as particu-
larly *The Levites Revenge* containing Poetical
Meditations upon the 19, and 20. Chapters of
Judges; and is dedicated to his Worthily Re-
spected Friend, *Barten Holiday*, Arch-Deacon
of Oxford. This Poem is highly Commended,
by a Copy of Verses, written by a Gentleman of
the *Middle-Temple*; but I shall leave this and
his other Poems, to the Readers perusal and
Judgment.

He has several Sermons in print, on the I.
Pet. Chap. 2. Verse 13, 14, 15, 16. printed 4^o.
Lond. 1663. A

Francis GOULDSMITH, Esq;

8 I am able to recover no other Memoires of
this Gentleman, than that he liv'd in the Reign
of King *Charles the Martyr*; and oblig'd the
World with the Translation of a Play out of
Latin, call'd

Sophompaneas, or *The History of Joseph*, with
Annotations, a Tragedy, printed 4^o *Lond. 1640.*
and dedicated to the Right Honourable *Henry*
Lord *Marques* of *Docheſter*. This Drama
was writ by the Admirable *Hugo Grotius*,
publiſht by him at *Amſterdam* 1635. and de-
dica-

+ The other Poems in the Book are Elegy on the Death of M^{rs} Anne King In Obitum Serenissimæ Regis Jacobi To The Dean From Flower in Northamptonshire 1625 now Bth of Norwich To M^r Holiday Archdeacon of Oxon 1625 To Flower On the Death of M^r John Dean of New Coll. Elegy on the Noble Merch^t M^r Frisborne & two or three more on Common Topics These at the beginning, at the End An Elegy on the untimely yet Heroical Death of Gustavus adolphus the Victorious King of Sweeden and a few others on Ordinary Subjects.

A C. L. a Lawyer is reprinted with the play 1633 & a picture before it the whole Book is called Poems by Rob. Gomerall

0 reprinted afterw^{ds} in 8^o wth out date A Wood said, in 8^o 1652 which is profind his Translation of Hugo Grotius his Consolatory Oration to his Father for the Death of a Son in Verse & prose Dedic^d by Fra Goldsmith to Arthur Harris of Lincolns Inn Esq^r then follows Commendy Verses the Play and the Notes Epitaphs &c

A Dedic^d to M^r John Mraungewages of Milbury

† The grandson of Sir Francis Goldsmith of Croford
in Kent and son of Mrs Goldsmith of St Giles's in
the Fields London Esq^r educated under D^r Nich
Gray at Merchant Taylors School then at Pembroke
& St Johns Oxon lastly was of Grays Inn and
died at Ashton in Northants: 1655 A. Wood left a
Da^r named Catherine who was married to St. Hen
Dacres

dicated to *Gerardus Vossius*, Professor of History and Civil Arts, in the most flourishing City of *Amsterdam*. He styles it a Tragedy, notwithstanding it ends successfully; and quotes for his Authority, *Aeschylus's Danaides*, *Euripides his Alcestes*, *Ion*, *Helena*, *Iphigenia* among the *Tauri*, and even *Vossius* his own Art of Poetry: whether this Opinion be to be controverted or no, I leave to the Criticks. Some people make it a Question, whether it be lawful to make a Dramatick Poem of a Sacred Argument: and I have heard some People of tender Consciences, speak against this Play, and *Christ's Passion*, writ by the same Author. But I think the following Opinion of the Great *Vossius*, (c) printed before this Play, may satisfy them in this point. 'I am of Opinion
 '(says he) 'tis better to chuse another Argument, than Sacred. For it agrees not with
 'the Majesty of Sacred things to be made a Play and a Fable. It is also a Work of very dangerous Consequence, to mingle Humane Inventions with things sacred; because
 'the Poet adds uncertainties of his own, sometimes falsities; which is not only to play with
 'holy things, but also to ingraft in Mens Minds uncertain Opinions, and now and then false.
 'These things have place especially, when we bring in God, or *Christ* speaking, or treating
 'of the Mysteries of Religion. I will allow more where the History is taken out of the
 'Sacred Scriptures, but yet in the Nature of the Argument is Civil. As if the Action be of

(c) In Addend. L. 2. lastit. Poetic.

'David,

+ The Grandson of Jo
in Kent and Son of
the Fields London
Gray at Merchants
& St Johns Oxen
died at Ashton in
Dorset named Catharine
Dacres

David flying from his Son Absalon; or of Jo-
seph sold by his Brethren, advanced by Pha-
raoh to the Government of Egypt, and in that
Dignity adored by, and made known unto his
Brethren. Of which Argument is *Sophompa-
neas*, made by the most Illustrious and Incom-
parable Man *Hugo Grotius*, Embassador when
he liv'd, of the most Gracious Queen and King-
dom of *Sweden*, to the most Christian King of
France. Which Tragedy, I suppose, may be
set for a Pattern to him that would handle an
Argument from the Holy Scriptures.

I shall say nothing of the Life of *Hugo Gro-
tius*; only that he was an Honour to *Delph*,
where he was born in the Year 1583. and will
be famous to Posterity, in regard of those many
Excellent Pieces that he has published. In some
of his Writings he had defended *Arminianism*,
for which he suffer'd Imprisonment in the Castle
of *Lowerstein*, in the Year 1618. (at which time
his Associate *Barneveldt* lost his Head on the
same Account): afterwards he escaped out of
Prison, by means of *Maria Reigersberg* his
Wife, and fled into *Flanders*; and thence into
France, where he was kindly receiv'd by *Lewis*
the XIII. He died at *Rostoch* in *Meclebourg*,
Sept. the first 1645. His Life is writ at large
by *Melchior Adamus*, in *Latin*; and in *English*
by *C. B.* and printed 8^o *Lond.* 1652.

As to our Author, and his Translation, (which
is in Heroick Verse) I find it extreamly com-
mended by the Verses of four of his Friends:
and I doubt not but the candid Reader will as-
sent to their Judgments. For the Plot, the Au-
thor

+ Clement Barksdale

O. S. Gott I Berney & D Whitford in Latin The former
compares him to Geo Sandys.

+ There are Latin Verses of this Goldsmiths before Dr.
Bulwer's Manual Rhetoric or the art of Speaking
on the Fingers.

See in Tho Nashe's Strange News, of the inter=
=cepting certain Letters &c 8^o 1593. much abt this
Robt Green: also in those Letters writ by Gabr
Harvey much agt him. See my Winstanley for
the Latin Epitaph &c.

See In Tho Overburies Characters in Whalleys
Ben Jonson

thor has acquainted the Reader (before the Play) ' That the History is recorded by *Moses* ' in *Genesis*, 44 and 45 Chapters, with the Con- ' texts there adjoyning; *Psal.* 105. *Acts* 7. By ' *Philo*, in the Life of *Josephus*: By *Josephus*, in ' the 2^d. Book of the *Jewish Antiquities*; and ' partly by *Justin*, out of *Trogus Pompeius*, the ' 36. Book. It is extant also in *Astapanus*, out ' of *Alexander Polyhistor*, and in *Demetrius*: ' the places you may see in *Eusebius* his *Prepa- ' ration to the Gospel*.†

Alexander GREEN.

A Gentleman that liv'd in the Reign of King *Charles* the Second; who presently after the Restoration published a Play, call'd *The Politician cheated*, a Comedy, printed 4^o Lond. 1663. I know not whether ever this Play appear'd on the Stage, or no; nor can I recover any thing else of this Author's Writing.

Robert GREEN. o

This Author lived in the Reign of Queen *Elizabeth*; and was a Master of Arts of *Cambridge*: As to any further Account of him, I can meet with none, except what I am forc'd to borrow from Mr. *Winstanley*. But the truth is I dare not trust too much to him, knowing how subject he is to take things upon Report, as I find, particularly in the Innumeration he makes of this Author's Plays: However, for once I will venture to transcribe the following passage upon his Authority; who tells us,

Q

That

his Crafts Master but
was often led to imitate
ions to strange Properties
besides the bondage of
fining himself to the

to the same purpose,
Winstanley

and King of Aragon

and Twenty Pamphlets
ished more.

+ There are Latin Vers.
Bulwer's Manual
on the Fingers.

0 See in *The Nashe*
= cepting certain
Robt Green: also
Harvey much on
the Latin Epitaph

✓ See In *The Over*
Ben Jonson

That the Person we here treat of was married to a Deserving Gentlewoman, whom he ungratefully forsook, living above himself; and therefore was forc'd to make his *Pen* a slave to his *Purse*, to supply his Extravagancies: notwithstanding which he was reduc'd to extreme poverty towards the latter end of his Life; which through God's Mercy, led him to a sight of his former Follies, and to a Repentance of his evil Course of Life: especially his Unkindness and Disloyalty to his Virtuous Partner: which occasion'd a Letter, (published by Mr. *Winstanley*) which was directed to her by our *Penitent*, and found after his Death: which Epistle in my Opinion very much resembles the Stile of Dr. *Reynolds* in his *God's Revenge against Murder*. As to that *Distich* said by Mr. *Winstanley* to be writ on our Author, I have shew'd his mistake in the Account.

✓ This Author has writ several Pieces, but especially one Play, (the occasion of his mention in this place) whose Title is,

The Honourable History of Fryar Bacon, and Fryar Bungy; play'd by the Prince Palatine's Servants, and printed *Lond.* — I know not whence the Author borrow'd his Plot; but this Famous *Fryar Minor*, liv'd in the Reign of King *Henry* the Third, and died in the Reign of *Edward* the First, in the Year 1284. Consult *Bale, Script. Illustr. Majoris Britannæ Catalogus Pitseus. Relationes Historiæ. Wood. Antiq. Oxon. Dr. Plot Hist. Oxford, &c.*

Mr. *Philips*, (d) and Mr. *Winstanley* (c) say,

(d, pag. 61. (c) pag. 74.

That

+ Green in plotting of Plays was his Crafts Master but
in the Title of his Pamphlets he was often led to imitate
John Lylye stuffing it with allusions to strange Properties
of Animals Plants and Stones besides the bondage of
running upon the Letter, and confining himself to the
Formality of Sentences

© All this is true and much more to the same purpose,
which might be recited See my Winstanley

✓ Of J. Cook p. 73

* The Cornical Historie of Alphonsus King of Arragon
by Robert Greene 4^o 1599.

I have seen abt five or six and Twenty Pamphlets
of Robert Greene; but he published more.



+ To recollect where I have quoted H. Green's forcing
an Apprator to eat his Citation, wax and all buttered
and dish'd up in Apple pie fashion. And to instance
the Parallel in anno. 18 Edw. 1. when Bogo de Clare
was accused in Parliamt^o by John de Waleyes for
suffering or uncouraging some of his Family to
make the said Waleyes by violence eat certain
Letters of Citation with the Seals hanging at them
he coming to serve the same in the King's Peace
in the behalf of y^e Archbishop of Canterbury in
the House of the said Bogo in London &c. See
W^o Miles Disc touching the Antiquity of the
Star-Chamber 2^o 1590. vi p. 461 Mr. Jones says Hee
was the greatest Pamphleteer of his time and
published some pamphlets or other every Term for many
years, and died 1592. See Davis Scourge of Folly.
+ See my Remarks on this Hist^y in my Notes on
Nicholson's Histor. Library.

That he was an Associate with Dr. Lodge in writing several Comedies; namely, *The Laws of Nature*; *Lady Alimony*; *Liberality and Prodigality*; and a Masque called *Lumenalia*. Besides which he wrote alone, the Comedies of *Fryar Bacon*, and *Fair Emme*. But in this Assertion they are extremely out; for he joyn'd with Dr. Lodge but in one Play, call'd *A Looking-glass for London*; of which hereafter: and as to the others (most of which I have by me) they are all Anonymous Plays.

As to his other Pieces, I have never seen but two; viz. *Quip for an Upstart Courtier*; and *Dorastus and Fawnia*; tho' Mr. Winstanley reckons up several others, as *Euphues his Censure to Philautus*; *Tullies Love*; *Philomela*, *The Lady Fitzwaters Nightingale*; *Green's never too late*, first and second part; *Green's Arcadia*; *Green's Farewell to Folly*; *Green's Groats-worth of Wit*, &c.

H.

William HABINGTON, Esq;

A Gentleman that liv'd in the Time of the late Civil Wars; and fighting *Bellona*, gave himself up entirely to the *Muses*. He was equally famous for History, and Poetry, of which his *Edward the Fourth*, and *Castara*, are sufficient Testimonies. Mr. Kirkman (who was very knowing in Plays,) has ascribed a Dramatick Piece to him, which gives us occasion to speak of him; 'tis call'd,

Q 2

Queen

A. Wood in the Life of
ignary; who died in 1647
the Catted Church
and since published

St. i. e. W. Habington
ular pieces of History
et Son to the Throne
te of Parma 1444.
Turk. The Commonwealth
Charles 5th Resignation
Moral Reflexions
that author in his

+ To recollect where
 an Ap. parator to
 and dish'd up in
 the Parallol in
 was accus'd in
 suffering or never
 make the said
 Letters of Citation
 he coming to serve
 on the behalf of
 the House of the
 W. Miles Dis. touch
 Star. Chamber 2.^o
 was the greatest
 publish'd some years
 years, and died.
 + See my Remark
 Nicholson's Histo

Queen of Arragon, a Tragi-comedy, acted at Court, and the *Black-Fryars*; and printed fol. Lond. 1640. Tho' the Author's Name be not prefix'd to the Title-page, yet I have that confidence in Mr. *Kirkman's* Judgment as to believe this Play to be writ by him.

His other Poems are all printed together 8o. and go under the Title of *Castara*: they are divided into three parts, under a different Title suitable to their Subject. The first, which was writ when he was a Suitor to his Wife, is usher'd in, by a Character writ in Prose, of a Mistress: The second, being Copies writ to her after Marriage, by a Character of a Wife: After which is a Character of a Friend, before several Funeral Elegies. The third part consists of Divine Poems, some of which are Paraphrases on several Texts out of *Job* and the Book of *Psalms*: before which is the Portrait of a Holy Man. I know not when those Poems were first printed, but the last Edition which I have by me augmented and corrected, was printed 8o. Lond. 1640. and his Poetry is commended by his Friend and Kinsman, Mr. *John Talbot*.

I know nothing that he has writ in Prose, except his Chronicle of *K. Edward the Fourth*, printed fol. Lond. 1640. Of what esteem it is in the World, is well known to Historians.

Peter HAUSTEAD.

A Gentleman that was born at *Oundle*, a Market Town in *Northamptonshire*, and flourisht
 in

+ W. Habbington died 30 Nov^r 1654. N. H. Wood in the Life of his Father The Habbington the Antiquary; who died in 1647 aged 87 and his Antiq^y of Worcester the Catted^l Church of Worcester were some few years since published in 8^o 1723.

- 0 Observations upon History by. W. H. i. e. W. Habbington 8^o 1641. Consisting of some particular pieces of History as Henr. 2^d arrivatⁿ of his Oldest Son to the Throne The Death of R. Rich^d 1. The Battle of Marston 1444. The loss of Constantinople to the Turks. The Commonwealth War ag^t Lewis & of France & Charles 5th Resignations all interspers'd wth Political & Moral Reflexions according to the manner of that author in his larger History

+ *Gemile Odium*: *Corruedia*, at *Flaunted* 12° *Cant.* 1633.

in the Reign of King *Charles* the First of Blessed Memory. He was after some Years sent to the University of *Cambridge*: where in *Queens College* he took the Degree of Master of Arts. He challenges a Place in our Catalogue, on Account of his Play, call'd

Rival Friends, a Comedy, acted before the King and Queens Majesties, when out of their Princely Favour they were pleas'd to visit the University of *Cambridge*, upon the nineteenth day of *March* 1631. Cry'd down by Boys, Faction, Envy, and confident Ignorance, approv'd by the Judicious, and Expos'd to the publick Censure by the Author; printed 4^o *Lond.* 1632. and dedicated by a Copy of Verses to the Right Honble, Right Reverend, Right Worshipful, or whatsoever he be, shall be, or whom he hereafter may call Patron. The Play is commended by a Copy of *Latin* Verses, and Two writ in *English*. The Prologue is a Dialogue betwixt *Venus*, *Thetis*, and *Phæbus*, sung by two Trebles, and a Base. *Venus* (being *Phosphorus* as well as *Vesper*) appearing at a window above, as risen, calling to *Sol*, who lay in *Thetis* Lap, at the East-side of the Stage, canopy'd with an Azure Curtain. Our Author seems to me to be much of the Humor of *Ben Jonson*, (whose greatest weakness was that he could not bear Censure;) and has so great a Value for *Ben's* Writings, that his Scene between *Love-all*, *Mungrel*, and *Hammer-shin*, Act 3. Sc. 7. is copy'd from that (in *Jonson's* Play called *The Silent Woman*,) between *True-wit*, *Daw*, and *La-fool*, Act. 4. Sc. 5.

I know not whether our Author were in Or-

Q 3

ders

D.D. in November 1642.

Misfortunes of *Francis*
printed 8^{vo} 1673.

Spain

more mischief than
ius &c.

Ripton &c by R. Head
ter: full of foolish

Raphael Thovius his
Conquer of Tobacco

ders when he writ this Play; but I know there are Eleven Sermons in print, under his Name, published 4^o Lond. 1646. †

Richard HEAD.

This Author liv'd in the Reigns of King Charles the First and Second. He was born in Ireland, of English Parents, being the Son of a Clergy-man, who was murther'd in the deplorable Massacre of Ireland; in the beginning of the Rebellion, which broke out there on the 2^d day of October 1641. He was educated for some small time in the University of Oxford; and afterwards exchang'd his Study for a Book-sellers Shop. I remember him a Bookseller, and Partner with *Kirkman*, (if I mistake not) in the Alley that fronts the North-gate of Pauls, call'd Cannon-Alley. He was a Man extreamly given to pleasure, and yet of excellent Natural Parts, had they been improv'd by Virtue, or fix'd by Solidity. He writ a Play call'd

Hic & ubique, or *The Humours of Dublin*, a Comedy acted privately with good Applause; printed in quarto Lond. 1663. and dedicated to the Illustrious Charles, Duke of Monmouth and Orkney.

He has writ several other Pieces, of different Subjects tho' all of them trivial, and which betray'd his Conversation; as *The first part of the English Rogue*; *Venus Cabinet unlock'd*; *The Art of Wheedling*; *The Floating Island*, or *A Voyage from Lambethania to Ram-allia*; *A Discovery of O Brasil*; *Jackson's Retantation*; *The Red-sea*; and

+ Pet: Flaustered A. M. was created D.D. in November 1642.
Died at Banbury in 1645.

o See a Book entitled The Life and Misfortunes of Francis
Hirkman Bookseller, with Cuts. printed 8^{vo} 1673.

'Tis very scarce

^ Whoring and Gaming ^{ch} was was his pain

^ Full of Ribaldry

^ vulgar

→ 8^o 1666 a Book ^{ch} which has done more mischief than
any written by Aetive Muscivore &c.

^ 4^o 1674

^ The Life & Death of Mother Shipton &c by R. Head
4^o 1677. in 50 pages black Letter: full of foolish
Fictions &c, 504.

* Peter Flaustered translated Raphael Thovius his
Hymnus Tabaci, a Poem in Honour of Tobacco
8^o 1651.

+ The Son of John Heruings the Comedian, one of
the Executors of Shakespear was born in London
A^o. 1605. educated at Westm^r School and at Oxford
in 1621. was made M. A. in 1628 A Wood said
he left behind him greater Monuments of his
worth and ability than these two Plays, but
whether published he knows not and by one of
these plays it appears that he lived not long
after the year. 1650.

^ in 1675, by Alb: Petre.

and some Pieces against Dr. *Wild*; all which I have borrow'd from Mr. *Winstanley*, and shall be ready to return him Interest for it, in the Next Edition of his Book, if he pleases to command me.

Our Author (according to Mr. *Winstanley*) was cast away at Sea, in his passage to the Isle of *Wight*.

William HEMMINGS.[†]

A Gentleman that liv'd in the Reign of King *Charles* the First, and was Master of Arts of the University of *Oxford*: tho' I cannot inform my self of what Colledge. He writ two Tragedies, which in his time were in some esteem; and one of them has appear'd on the Stage, since the Restitution of his late Majesty and the Muses, with Approbation. It is call'd

Fatal Contract, a Tragedy acted with good Applause, by Her Majesties Servants; and printed quarto *Lond.* 1653. This Play was published after the Author's Death, having pass'd thro' many Hands, as a Curiosity of Wit and Language; (c) and was dedicated to the Right Honourable *James Compton* Earl of *Northampton*, and to *Isabella* his Virtuous Countess. It was reviv'd not many Years since under the Title of *Love and Revenge*, with some Alterations: the Old Play being out of print, it was about three Years ago reprinted as a New Play, under the Title of *The Eunuch*. For the Plot

(c) Epistle Dedic.

Q 4

'tis

the Jews, a Tragedy, in

mentions him. His
my Condol both actors
appears Plays in

ent twenty Jesuites
ver of London the
h according to their
ents safely to the
went to Tower wharf
in Normandy Feb. 3.

mentioned the first
Magazine Vol. 7. 80.

+ The Son of Schuco
the Executors of
A^o 1605. educat
in 1621. was su
he left behind his
worth and abilit
whether publish
these plays it
after the year 16
in 1675, by Oth: S

'tis founded on the *French Chronicle*, in the Reigns of *Chilperic the First*, and *Clotaire the Second*: Consult *Gregoire de Tours*, Lib. 4, 5. &c. *Aimoin*, *Fredegaire*, *Sigebert*, *Fortunat*, *Valois*, *De Serres*, *Mezeray*, &c.

Jews Tragedy, or their fatal and final Overthrow by *Vespasian*, and *Titus* his Son, agreeable to the Authentick and Famous History of *Josephus*; printed 4^o. Lond. 1662. This Play was not published till some Years after the Author's Death. For the History consult *Josephus* Lib. 6, 7. &c.

Jasper HEYWOOD.

This Author was Son to *John Heywood*, the Famous Epigramatist, (of which by and by) and was bred in his younger Years at *Merton Colledge*, and afterwards was a Member of *All-Souls Colledge* in *Oxford*. In some few Years, he changed the University for *S. Omers*; where he became a fierce Bigotted *Jesuite*, and was the first *Jesuite* that set foot in *England*. Dr. *Fuller* says, (1) He was executed in the Reign of Queen *Elizabeth*: but Sir *Richard Baker* tells us, (2) 'That he was one of the Chief of those seventy Priests that were taken in the Year 1585. and when some of them were condemn'd, and the rest in danger of the Law, that Gracious Queen caus'd them all to be Ship'd away, and sent out of *England*.'

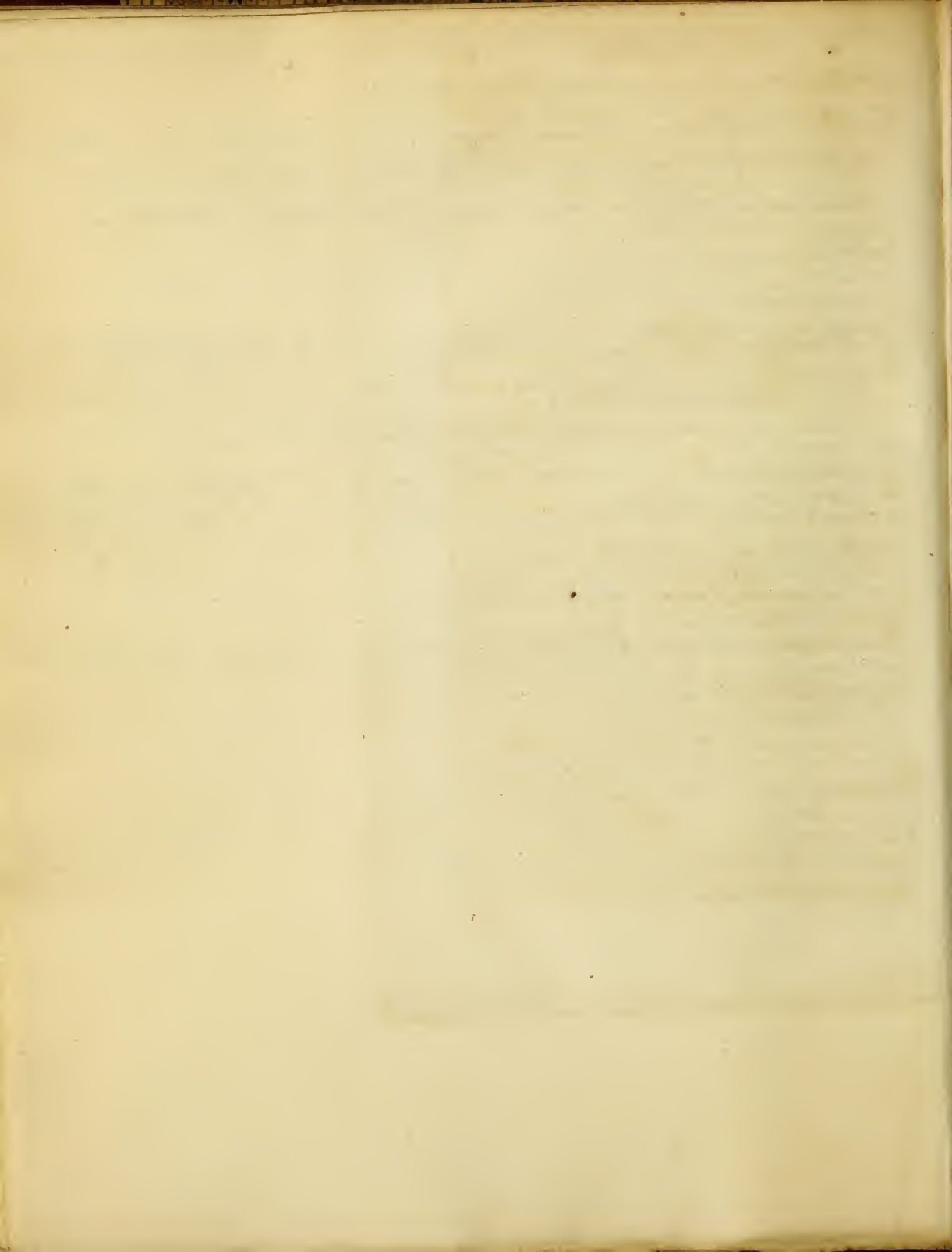
During his Residence in the University, he employ'd part of his time, in translating three

(1) *Worthies London*, p. 222. (2) *Q. Eliz.* p. 364.

⁺
This is called *The Fatal Overthrow of the Jews*, a Tragedy, in
an Advertisement published in 1662.

O I think Mr. Cowley somewhere mentions him. His
Father John Hemmings and Henry Condell both actors
published the first Edition of Shakespeares Plays in
Folio.

O 2. Eliza: at her own charges sent twenty Jesuites
in Mercy to them from the Tower of London the
Marshalsea and King's Bench according to their
own grateful acknowledgements safely to the
Province of Normandy. They went to Tower Wharf
January 21. 1584 and arrived in Normandy Feb. 3.
and Saffor Heywood is mentioned the first
in the List *Red Universal Magazine* Vol. 7. 8.
for 1750. p. 72.



of *Seneca's* Tragedies, of which we shall give an Account: But first with the Readers permission, since an handsome Opportunity offers it self, we will present you with an Abridgment of the Life of this our *Poetical-Stoick*.

Lucius Annaeus Seneca was born at *Cordoua*, in *Spain*, a little before the Death of *Augustus Cæsar*. He bore his Father's Name, which Conformity has mis-led some Authors, causing them to ascribe to the Son, the *Declamations* collected by the Father. He gave himself to the Study of *Philosophy* and *Rhetorick*; and in the beginning of *Caligula's* Reign, he signaliz'd himself by a Cause which he pleaded in the Senate, under the protection of *Cneus Domitius*. But finding that Emperor, aiming at the Universal Monarchy of Eloquence, he pleaded no more in publick, for fear of giving Ombrage to this Ambitious Prince. He was banisht for two Years into the Isle of *Corsa*, upon suspicion of too much Familiarity with the Relict of his Patron *Domitius*. *Agripina* being married to *Claudius*, she repeal'd his Banishment, and gave him the Honourable Station of Tutor to her Son *Nero*, who she design'd for the Empire. He acquitted himself of this Employ with universal Applause; and the first five Years of *Nero's* Reign, sufficiently testify'd the Diligence and Prudence of the Tutor, and the pregnant Temper of the Royal Pupil: who so well put in practice the Instructions that were given him, that the beginning of his Reign might serve as a Model to the best of Princes: But when once *Poppæa* and *Tigellinus* became Masters

sters of his Temper, they soon destroy'd that Noble Foundation of Virtue, that *Seneca* had taken so much pains to erect; and he gave himself up to those abominable Crimes, that render'd him the shame of Mankind. *Seneca's* Virtue was a continual Check to his Vices; this render'd his Company at first disagreeable to him, afterwards intolerable. This occasion'd him to hire *Cleonice*, *Seneca's* Freed-man, to poyson him; which either through the Repentance of the Domestick or the Distrust of *Seneca*, was prevented. *Nero* some time after, hearing that *Seneca* was privy to *Piso's* Conspiracy, and being impatient of his Death, laid hold of that Opportunity to destroy him. All the Return this ungrateful Pupil made him for the Care of his Education, was to allow him the choice of his Death; which he accepted from the Tyrant, and causing his Veins to be open'd, he died in the twelfth Year of *Nero's* Reign, *A. D. 65.*

I could willingly enlarge upon his Life, but since my Subject confines me to speak *obiter* only of forreign Poets, I hope the Reader will excuse me, and seek in *Tacitus*, *Suetonius*, and other *Roman* Historians for the further Satisfaction: or in *Justus Lipsius*, who has Pen'd his Life more at large; whilst I return to my Translator, and those three Plays made *English* by him, which are *Hercules Furens*, *Troas*, and *Thyestes*.

Hercules Furens, tho' not allow'd by some who are Criticks in Stile, to be writ by *Seneca*, is yet thought by most Learned Men to be
an

+ in alternate Verse of 16 Syllables.

an Imitation of that Play of *Euripides*, which bears the same Name: and tho' in some things relating to Oeconomy and Contrivance, they differ, in others they agree; as has been observed by *Scaliger*, *Apud Euripidem Tragœdia est huic affinis, & Argumento & Nomine: œconomia, partim similis, partim dissimilis.* An Instance of this, is in the Scene between *Lycus* and *Amphitruo*, where *Seneca* has observ'd the Decorum of the Stage in the person of *Amphitruo*, better than *Euripides*; so that *Scaliger* sticks not to prefer the *Latin* to the *Greek* Poet, *In Decore personæ Amphitrionis longè inferior Seneca, ut in multis aliis.*

As to the Version of our Author, tho' I cannot much commend it, yet I believe it may vye with the Translations of Mr. *Brisset*, and *Le Sieur Nouvelon*. If Mr. *Linage* has outdone him, 'tis because the One is writ in Prose, and so is left at liberty to express his Thoughts; the Other is fetter'd in Rhime, and has taken an ill Measure of Verse; Lines of fourteen Syllables sounding harsh to the Ears of those that are used to Heroick Poetry. I must do my Author this Justice to acquaint the whole World, That he endeavours to keep to *Seneca's* Sence; and likewise to imitate his Verse, changing his Measure as often as the Author; the *Chorus* of each Act being different from the Act it self, as the Reader may observe by comparing the *English* Copy with the *Latin* Original.

Troas, is a Tragedy which is extreamly commended by the Learned *Farnaby*, and the Judicious *Daniel Heinsius*; the former stiling it A
Di-

+ in alternate Vc

Divine Tragedy, in his Preface before these Tragedies, *Divinam Tragœdiam Troadas L. Annæo Senecæ Philosopho adscribo*; the other preferring it before the *Troadas* of *Euripides*, both for the Language and Contrivance: But especially he says, It far exceeds it in the *Chorus*: so that those of *Seneca* are Divine in respect of these of *Euripides*. *Etiam in Choris noster vincit quos ex paucis Græcis verbis, & quæ sparsum leguntur fecit alios & planè divinos*. I shall not dispute whether this Tragedy be nam'd *Troas*, or *Troadas*, according to *Scaliger's* Opinion: or whether it ought to be nam'd *Hecuba*, as *Valerius Probus*, and some others believe; but leave these Niceties to the Decision of the more Learned Criticks, whilst I proceed to give an Account of our Authors Version.

In this Tragedy the Author has taken the liberty of adding several things, and altering others, as thinking the Play imperfect; whether left so by *Seneca*, or whether part of it be lost, he pretends not to decide. First, as to his Additions; he has at the end of the *Chorus* after the first Act, added threescore Verses of his own Invention. In the beginning of the second Act, he has added a whole Scene, where he Introduces the Spectre of *Achilles* rising from Hell, to require the Sacrifice of *Polyxena*. To the *Chorus* of this Act, he has added three Stanzas. Secondly, as to his Alterations; Instead of translating the *Chorus* of the third Act, (which is wholly taken up with the Names of Foreign Countries, the Translation of which without Notes, he thought would be tiresome to

+ He wrote also several Poems w^h are printed in the
old Collection called a Paradise of Dainty Devices
4^o 1579.

o of K. H. 8. = H. Pecham, where

to the *English* Reader;) he has substituted in its stead, another *Chorus* of his own Invention. This Tragedy runs in Verses of fourteen Syllables, and for the most part his *Chorus* is writ in Verse of ten Syllables, which we call Heroick Verse. Whether his Translation excell, or be excell'd by those done by *Robert Garnier*, and the *Sieur de Sallibray*, I must leave to those who have read them to decide.

Thyestes, is a Tragedy in the Judgment of *Heinsius* not inferior to any of the other Dramatick Pieces writ by *Seneca*. Whether he made use of *Lucius Varius* or no, I must leave to the Inquiry of the Learned; whilst I Inform my Reader, That our Author translated this Play when he was Fellow of *All-Souls* Colledge in *Oxford*. This Tragedy, is writ in the same measure of Verse with the other; only the *Chorus* is writ in Alternate Rime. The Translator has added a Scene at the end of the fifth Act, spoken by *Thyestes* alone; in which he bewails his Misery, and implores Heaven's Vengeance on *Atræus*. These Plays are printed with the other seven in a Black Letter, in 4° *Lond.* 1581. †

John HEYWOOD.

This Ancient Writer flourish'd in the Reigns of K. *Edward* the Sixth, and *Queen Mary*; and liv'd at *North-mims* in *Hertfordshire*, near St. = *Albans*. He was most familiar with Sr. *Thomas More*, whose Neighbour he was, and by whom I suppose he was introduc'd to the knowledge of *Queen Mary*; in whose Favour he grew exceed-

1530 but that he

ller Wood and

For Gerard Langhaine

in wit and pleasant

such Verse;

in Metre not

+ He wrote also some
old Collection called
4^o 1579.

o of R. H. 8. ≈ H. Pe.

ceedingly. After her Death, he fled beyond
Sea; on Account of his Religion, and Died an
Exile at *Mechlem*, *An. Dom.* 1556.

o He was I believe One of the first Dramatick
Writers in our English Tongue, and publisht
Seven Pieces, which he calls Interludes: and
* which according to Mr. *Kirkman*, were prin-
ted with the first of our English Printing. Not-
withstanding his suffering for Religion, he has as
much exploded the Vices of the *Romish* Clergy,
as *Nic. de Clemangiis*. He says of his own Writ-
ings, 'That he applied Mirth more than Thrift,
'made mad Plays, and did few good Works (h).

Of all his Plays, I never saw but one, which
I have by me, in quarto; tho' I have been told
that the rest of his Plays are printed in fol. of
which in Order.

✓ Four P's, a Merry Interlude, of a *Palmer*,
a *Pardoner*, a *Potycary*, and a *Pedler*; Imprint-
ed at London in *Fleet-street*, at the Sign of the
George, by *Will. Middleton* in 4^o. Take a Sample
of his Stile, that you may judge of the rest.

Palmer;

Nowe God be here, who kepeth this Place
Now by my Faith, I crye you mercy
Of Reason I must sew for grace
My Rewdnes sheweth me no so homely
Where of your pardon art, and wonne
I sew you as Curtesy doth me binde
To tell this which shall be begonne
In order as may come best in mindy
I am a Palmer as yee se, &c.

(h) 500. Epigrams, Numb. 120.

Play

⁺ He began to write about the year 1530 but that he published so early we find not

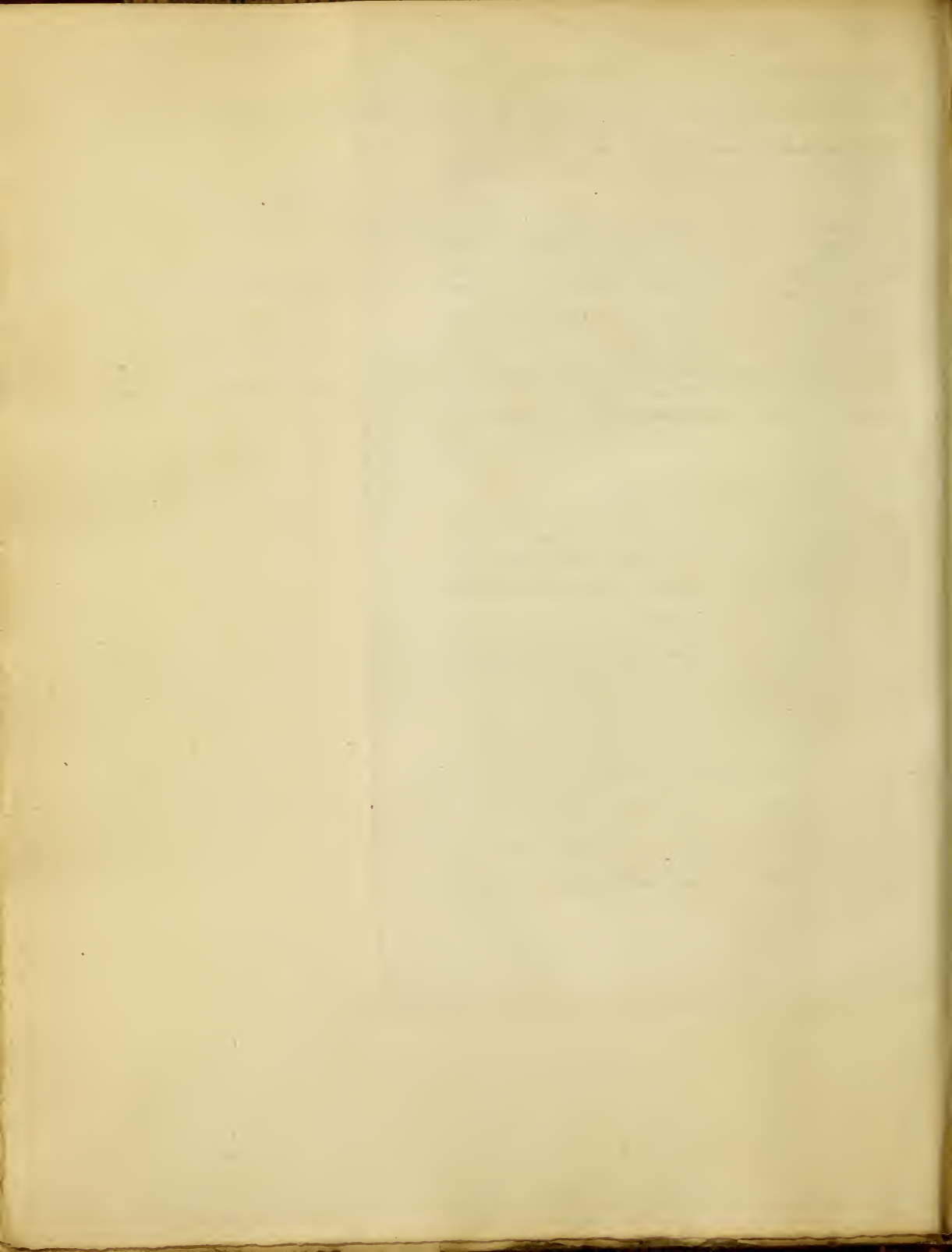
o See Camden's Remains say Fuller Wood and Puttenham's Old Book

~ abt 1565.

* A useful Chronologist art. Thon Gerard Langhaine
^ very

^ A Play called The There are Wit and pleasant Humour in it. 'Tis all in such Verse;

^ 1569 sep 14 in black letter written in Metre not divided into acts



+ The Pleasant Wit of this John Heywood saved him from the gallows in the Reign of Edward 6. See In John Harrington's Metamor. phosis of Ajax. He was so entangled with some of the Popish party that he narrowly escaped being muzzed with them: but the Muses were his advocates

c And Tyr Johan the Poet Imprisoned at London by W. Rastall the 11 day of ^{Feb} 1533 _____ Vide. Museum ashm.

c Interl. Imprynt by W. Rastall 4^o 5 Apr. 1533 Black Letter & Interl.

c Interlude 1533.

d called a New & Newe Merry Interlude of all Manner of Weathers Folio 1533.

* A Dialogue containing in effect the Number of all our Engl. Proverbs 4^o 1547 & 1576 1598

x writes only that his

18 He also writ a Parable of the Spider & the Fly in w^{ch} is his own Picture and many other wooden Prints a good sizeable Quarto 1536 'Tis in 98 chapters in Chanzas of 7 Lines

19 'Tis a Political Parable. My acct of it in Paraph. Budget of old Poets

His Son Iasp. or. Heywood some of whose Poems are in the Paradise of Dainty Devices 4^o 15 — died A^o 1597. Under the Name of his other Son also a Jesuit we have a little book call'd

Il Moro d'Heliseo Heivudo Inglete 12^o on Vellum Hioruz 1556. 'Tis dedicated to Cardinal Pole 'Tis a Discours de Louced in Consultation with P^r The More

Play between John the Husband, and Tyb his Wife.

Play between the Pardoner & the Friar, the Curate, and Neighbour Pratte ~

Play of Gentleness and Nobility, 2 Parts. ~

Play of Love. ~

Play of the Weather. ~

Besides these Plays, he has written Three hundred Epigrams upon 300. Proverbs, printed in quarto London.

A Fourth hundred of Epigrams, printed in quarto Lond. 1598.

A Fifth hundred of Epigrams, printed in quarto Lond. 1598.

Dr. Fuller mentions a Book writ by our Author, (1) intituled *Monumenta Literaria*, which are said to be *Non tam labore condita, quam lapore condita*. The Author of *The Art of English Poetry*, speaking of several of our Old English Bards, says thus of this our Poet; (*) 'John Heywood, who in King Edward the Sixth's time, for the Mirth and Quickness of his Conceits, more than for any good Learning that was in him, came to be well benefy'd by the King. That the Reader may judge of his Epigrams, to which certainly the fore-mentioned Writer alludes, I will transcribe one, writ by him on himself. ~

Of Heywood's Fifth Hund. Numb. 100.

Art thou Heywood, with thy mad Merry Wit?
Tea, forsooth Master, that Name is even hit.

(1) Worshies London, p. 221. (k) Lib. 1. p. 49.

Art

... appears that it was written or enlarged after Edward Allen's Death in 1626 and yet page 45, that it was written in James's Reign 2. It is not the same in his apology for actors revised & reprinted from the Edit 4th 1612 with the additions abt Allen &c by the Author. Copyright the Player

... the trayterous
... subscribed at the end
... by The Powel, and
... Letter 'Tis among the
... ctions in the Po of

... the 23^d april 1557
... tor of the Realm was
... and 3 of his accomplices
... This Heywood also
... ctung & Marriage
... and Imprinted by
... age half sheet & 1/2

... containing Three Bie
... The Dignity 3. The
... out Date Dedicated
... Marg. of Donchester
... ight a Player who
... Now of Peter House

... Reader said His Pen
... till this occasion and
... after

+ The Pleasant Wit of the
 from the Gallows in
 John Harrington's
 was so entangled in
 that he narrowly
 but the Muses were
 and Tye Johan the
 W. Rastall the 11 day,
 a shool.
 = Interl. Impromptu by
 & Interl.
 & Interlude 1533.
 & called a New & Varie
 of Weathers Folio 15
 * a Dialogue contain
 our Engl. Proverbs
 & writes only that his
 & He also writ a Pa
 in w^{ch} is his own
 Prints a good sign
 98 Chapters in the
 & 'Tis a Political
 Paraph^r. Budget of
 # His Son Esq^r. &

Art thou Heywood, that apply'st Mirth more
 than Thrift?
 Yes, Sir, I take merry Mirth, a Golden Gift.
 Art thou Heywood, that hast made many mad
 Plays?
 Tea, many Plays, few good Works in my Days.
 Art thou Heywood, that hath made Men merry
 Tea, and will, if I be made merry among. [long?]
 Art thou Heywood, that wouldst be made merry
 Yes, Sir, help me to it now, I beseech you. [now.]

'Tis not unlikely that our Author may have
 more Plays in Print, than we have mention'd;
 but I am very confident that *The Pinder of*
Wakefield, and *Philotas Scotch*, notwithstanding
 the Allegations of Mr. Philips and Mr. Win-
 stanley, are not of that number: the One being
 written, as I suppose, at least printed, above
 Twenty, the Other more than Forty Years
 after his Death.

Thomas HEYWOOD.

An Author that liv'd in the Time of Queen
Elizabeth, and the Reign of King James the
 First. Tho' he were but an Actor, as is mani-
 fest by Mr. Kirkman's Testimony, and apparent
 from a Piece writ by him, call'd *The Actors*
Vindication; yet his Plays were in those Days
 accounted of the Second-Rate. He was the
 most Voluminous Writer that ever handled
 Dramatick Poetry in our Language; and I
 know none but the Famous Spaniard, *Lopez*
 # *de Vega*, that can vye with him; if at least we
 give Credit to his own Attestation, in the Pre-
 face

Poems are in the *Paradise of Dainty Devises*
 4^{to}. 15— died A^o. 1597. Under the Name of his other
 Son also a Jesuit we have a little book call'd

Il Mondo delizioso Heirado Inglese 12^o. on Nelson
 Hioronz 1556. 'Tis dedicated to Cardinal Pole 'Tis a
 Discours des Lancies in Consultation with the *Pr. Tho. More*

§ The author died at Loway in 1572.

+ I have seen - a Breecfe Balet touching the trayterous takinge of Harboure Castle subscribed at the end J. Heywood. Imprinted at London by The Powel, on a Broadside of two Columns, black Letter 'Tis among the 4th. Volumes of H. Dyson's Collections in the Soc of Antiquaries Library

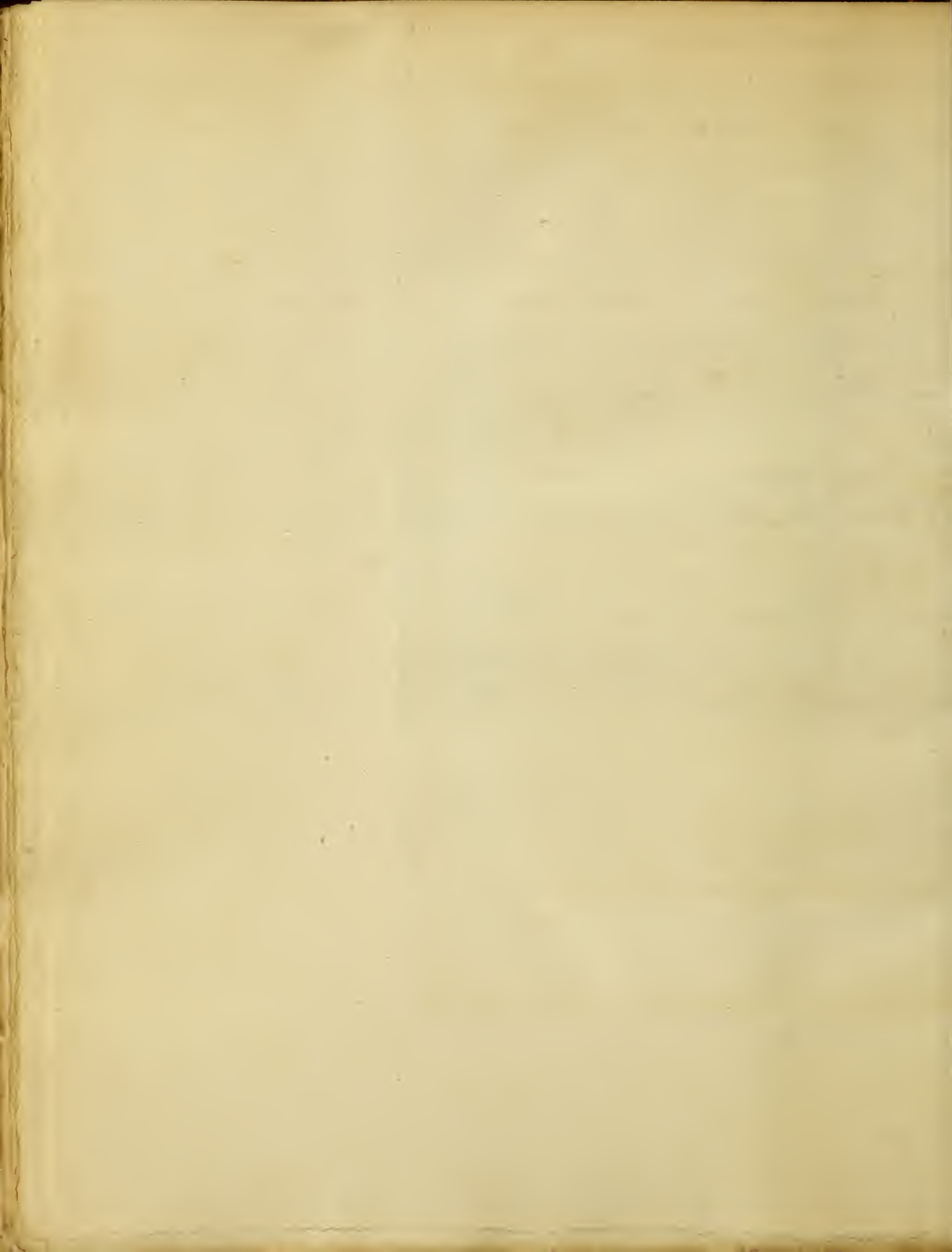
○ The Stafford who took that Castle the 23^d april 1557 and proclaimed himself Protector of the Realm was beheaded on 28. May following and 3 of his accomplices were hanged Vide Stone &c. This Heywood also printed a Balade of the Meeting & Marriage of the King & Queenes Highnes Imprinted by W. Ryddell on outside of a large half Rostrall

○ before the Restoration

^ The Apol: for Actors 4^o. 1616 or 1612 containing Three Bigg Treatises viz 1. Their Antiquity 2. The Dignity 3. The true Use of their Quality. 2^o. without Date Dedicated after the Authors Death to Hen. Marg: of Donchester Cof. Kingston by W. C. W. Cartwright a Player who there says, The Author was a Fellow of Peter House in Cambridge. The author to the Reader says His Pen had seldom appeared in print till this occasion and page 29 it appears that it was written or enlarged after Edward Allen's Death in 1626 and yet page 45, that it was written in K. James's Reign 2. it is not the same in the his apology for actors revised & reprinted from the Edit 4^o. 1612 wth the additions ab^t Allen &c by the Author. Cartwright the Player

the Player & Bookseller seems to be the posthumous
Editor and dedicates it to Hen: Mary: of Dorchester
He calls it a Pecon, where in the author not long
before his Death discovering how undeservedly
their Quality lay under the envious and
Ignorant made their Vindication his subject &
This Edit. published after 1645 Hen Pierpoint being
that year created Marquis & perhaps after the
year 1657. when Heywoods's Gen: Hist. of Women
was published in 8^o. if it was published by
himself See more of him in my Life of
Edw: Alleyn the Player & Founder of Dulwich Coll.
in Biograph. Britan.

of whose Comedies there are 320 printed in
27 Vols 2^o. & Mr. C. Gordon or Perce in his
Bibliothèque des Romans Vol 2^o. informs us



face to One of his Plays; (1) 'This *Tragi-comedy*
 ' (as he says) being One reserv'd amongst two
 ' *Hundred and Twenty*, in which I have had
 ' either an entire *Hand*, or at the least a main
 ' *Finger*. Of this Number we have, that I
 know of, but *Five and Twenty* entire Plays re-
 maining: the Reason of which the Author
 gives us in the same Epistle. 'True it is, that
 ' my Plays are not expos'd unto the world in
 ' Volumes, to bear the Title of *Works*; (as o-
 ' thers) one Reason is, That many of them by
 ' shifting and change of Companies, have been
 ' negligently lost, Others of them are still re-
 ' tained in the Hands of some Actors, who
 ' think it against their peculiar profit to have
 ' them come in Print; and a third, That it was
 ' never any great Ambition in me to be Volu-
 ' minously read.

These seem to me, to be more plausible Rea-
 sons than what Mr. *Winstanley* gives for their
 Miscarriage; 'Tis said (m), that he not only
 ' acted himself almost every day, but also wrote
 ' each day a Sheet; and that he might loose no
 ' time, many of his Plays were compos'd in the
 ' Tavern, on the back-side of Tavern Bills;
 ' which may be the occasion that so many of
 ' them be lost. Certainly the Tavern Bills were
 very large, or Mr. *Winstanley* must think his
 Readers Credulity of the same extent with his
 own; who would subscribe to the belief of so
 ridiculous a Story. This Report Mr. *Winstan-*
ley partly borrows from Mr. *Kirkman's* Adver-
 tisement at the End of his Catalogue, and as

(1) *English Traveller*. (m) *Lives of the Poets*, p. 96.

Stories lose nothing in the carriage, Mr. *Winstanley* had added the Contrivance of making use of Tavern Bills to save Paper. But tho many of these Plays being written loosely in Taverns as Mr. *Kirkman* observes, might occasion their being so mean; yet it did not in probability much contribute to their loss, as Mr. *Winstanley* would have it.

To do our Author justice, I cannot allow that his Plays are so mean as Mr. *Kirkman* has represented them: for he was a general Scholar, and an indifferent Linguist, as his several Translations from *Lucian*, *Erasmus*, *Textor*, *Beza*, *Buchanan*; and other Latine and Italian Authors, sufficiently manifest. Nay, further in several of his Plays he has borrow'd many Ornaments from the Ancients; as more particularly in his Plays call'd *The Ages*, he has intersperst several Things, borrow'd from *Homer*, *Virgil*, *Ovid*, *Seneca*, *Plautus*, &c. which extreamly set them off. What Opinion the Wits of the last Age had of him may appear from the following Verses, extracted from a Copy of the Poets of those Times: viz.

*The squibbing Middleton, and Heywood Sage,
Th' Apologetick Atlas of the Stage;
Well of the Golden Age, he could entreat,
But little of the Mettal, he could get;
Threescore sweet Babes he fashio'd at a Lump,
For he was Christen'd in Parnassus Pump;
The Muscs Gossip to Aurora's Bed,
And ever since that time his Face was Red.*

I shall now give the Reader an Account of the Plays

1 a Day

Plays our Author has written; but crave his leave to begin first with those, which are usually stiled *The Ages*, because they are generally sold together, and depend upon each other: and on another score they deserve the Preference, as being accounted by most the Flower of all his Plays. I shall rank them in the same manner, as *Ovid* has describ'd them in his Divine Work, the *Metamorphosis*.

Golden Age, or *The Lives of Jupiter and Saturn*, with the Deifying of the Heathen Gods; a History sundry times acted at the *Red-Bull*, by the Queens Majesties Servants, and printed 40 Lond. 1611. This Play the Author stiles, (n) 'The Eldest Brother of three *Ages*, that have adventur'd the Stage, but the only yet, that hath been judg'd to the Prefs. The Author in this Play, and the Two following introduces *Homer* as the Expofitor of each *Dumb shew*, in imitation, as I suppose, of *Shakespear's* practice in *Pericles Prince of Tyre*, where *Gower* is suppos'd to do the same piece of Service to the Audience. I shall leave it to the Learned Readers Judgment how far our Poet has follow'd the Writers of Poetical History: whilst I refer my English Readers to *Ross's MisTagogus Poeticus*; and to *Galtruchius's* Poetical History for satisfaction: or, if they please, to the Historical Dictionaries of *Gouldman*, *Litleton*, &c.

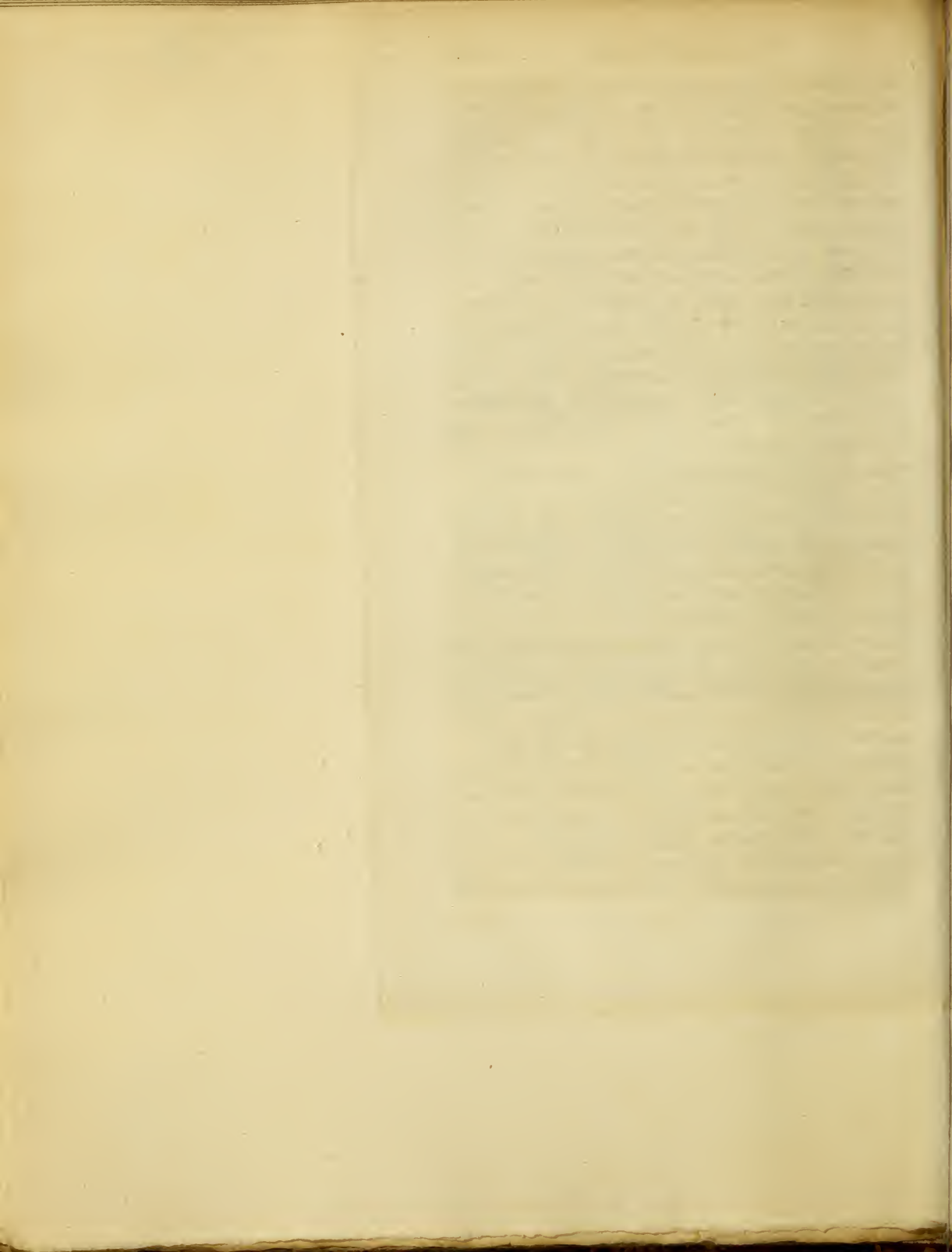
Silver Age, a History including the Love of *Jupiter to Alcmena*; the Birth of *Hercules*; and the Rape of *Proserpine*: concluding with the

(n) Epistle to the Reader,

Arraignment of the Moon; printed 4^o Lond. 1613. The Author in this Epistle acquaints the Reader, 'That tho' I began with *Gold*, 'follow with *Silver*, proceed with *Brass*, and 'purpose by God's Grace to end with *Iron*. He 'hopes the declining Titles shall no whit blemish the Reputation of the Works: but he 'rather trusts, that as those Mettals decrease 'in value, so *e contrario*, their Books shall increase in substance, weight, and estimation. Our Author in this Play has borrow'd several Passages from the Ancients: as the Intrigue of *Jupiter* and *Alcmena*, is translated from the *Amphitruo* of *Plautus*. The Rape of *Proserpine* is borrow'd from *Ovid's Metamorphosis*, lib. 3, with other places too many to repeat.

Brazen Age, a History; the First Act containing the Death of the *Centaure Nessus*; the Second, the Tragedy of *Meleager*; the Third, the Tragedy of *Jason* and *Medea*; the Fourth, *Vulcan's* Net; the Fifth, the Labours and Death of *Hercules*: printed 4^o Lond. 1613. All these Stories are to be found in *Ovid's Metamorphosis*. For the Story of *Nessus* see Lib. 9. Fab. 2. Of *Meleager*, Lib. 8. Fab. 4. Of *Jason*, Lib. 7. Fab. 1. Of *Vulcan's* Net, Lib. 4. Fab. 5. Of *Hercules*, Lib. 9. Fab. 3.

Iron Age, the first part, an History containing the Rape of *Hellen*; the Siege of *Troy*; the Combat between *Hector* and *Ajax*; *Hector* and *Troilus* slain by *Achilles*; *Achilles* slain by *Paris*; *Ajax* and *Ulysses* contend for the Armour of *Achilles*; the Death of *Ajax* &c. printed 4^o Lond. 1632. and dedicated to his Wor-
thy



thy and Much Respected Friend, Mr. *Thomas Hammond* of *Gray's-Inn* Esquire. The Author in his Epistle acquaints the Reader, 'That this *Iron Age*, beginneth where the other left, 'holding on in a plain and direct course from 'the second Rape of *Hellen*, not only to the 'utter ruine and devastation of *Troy*; but it, 'with the second part, stretcheth to the Deaths 'of *Hellen*, and all those Kings of *Greece*, who 'were the undertakers of that Ten years bloody 'and fatal Siege. Lastly, he desires the Reader to take notice, 'That these were the Plays 'often (and not with the least applause,) publickly acted by two Companies, upon One 'Stage at once, and have at sundry times thronged three several Theatres, with numerous 'and mighty Auditories. The Author has borrow'd in many places of this Play, as the Reader may see by comparing the Contention between *Ajax* and *Ulysses* with *Ovid's Metamorphosis*, Lib. 13. and other the like, too numerous to particularise. For the main Plot consult *Homer*, *Virgil*, *Dares Phrygius*, &c. for the Episodes, *Ovid's Epistles*, *Metamorphosis*, *Lucian's Dialogues*, &c.

Iron Age, the second part, a History containing the Death of *Penthesilea*, *Paris*, *Priam*, and *Hecuba*: The burning of *Troy*: The Deaths of *Agamemnon*, *Menelaus*, *Clitemnestra*, *Hellena*, *Orestes*, *Egistus*, *Pylades*, King *Diomed*, *Pyrhus*, *Cethus*, *Synon*, *Thersites*, printed 4^o Lond. 1632. and dedicated to his Worthy and much Respected Friend, Mr. *Thomas Manwaring* Esquire. For the Plot consult the foremention'd Authors.

Mr. Heywood design'd a new Edition of all these *Ages* together, And to illustrate (as he says (o) the whole Work, with an Explanation of the difficulties, and an Historical Comment upon every hard Name, which might appear obscure and intricate to such as were not frequent in Poetry: but this design of his, I know not for what reason was laid aside.

Having given the Reader a full, if not too tedious Account of these Plays, I hasten to speak of the rest in our accustom'd order as follows.

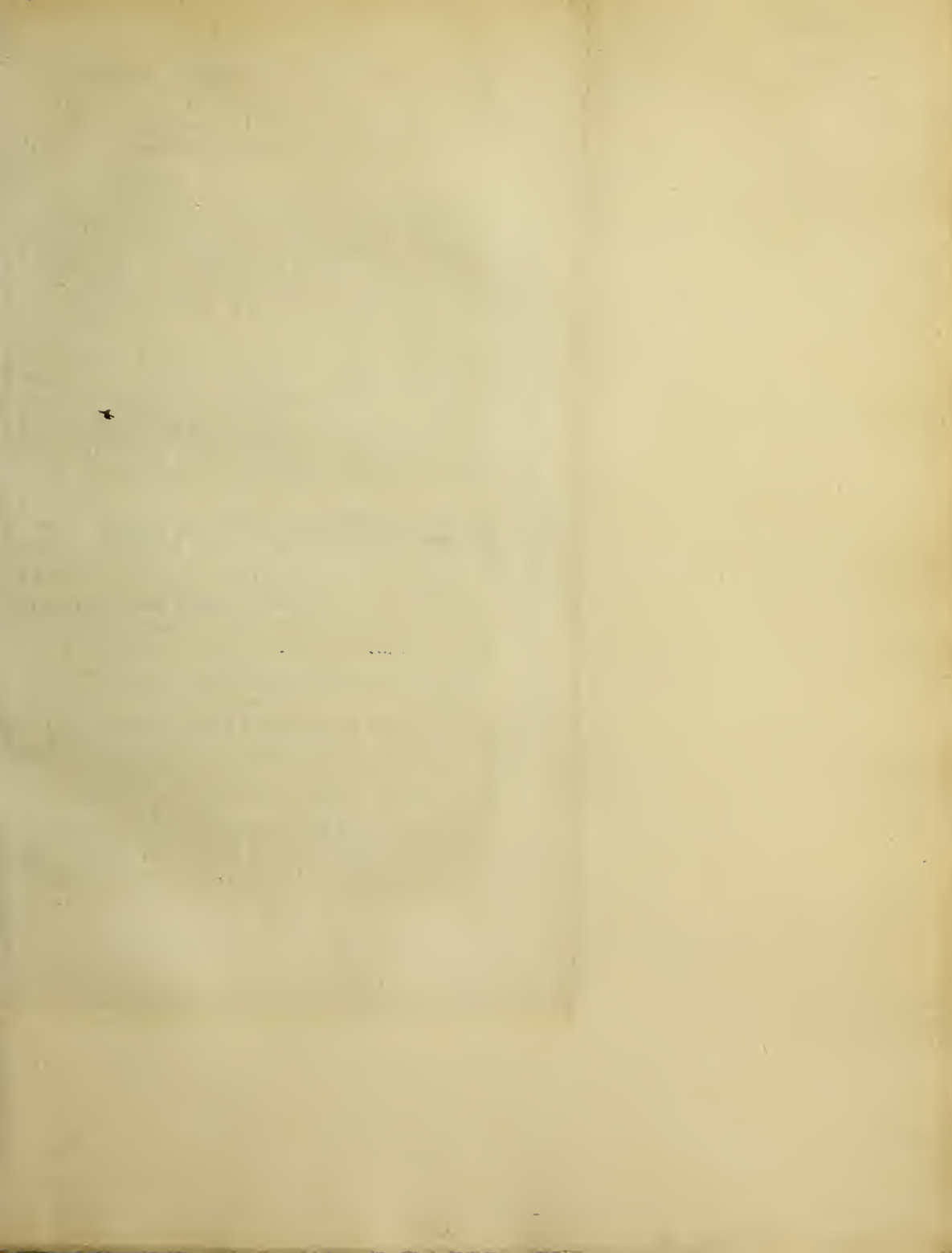
Challenge for Beauty, a Tragi-comedy, sundry times acted by the Kings Majesties Servants at the *Black-friers*, and at the *Globe* on the Bank-side; printed 4^o *Lond.* 1636. ✓

Dutchess of Suffolk her Life; a History divers and sundry times acted with good Applause; printed 4^o *Lond.* 1631. The Plot is built on History, see the Story at large in *Fox's Martyrology* in the Reign of Queen *Mary*, *An. Dom.* 1558. in the Story of Lady *Katherine*, *Dutchess of Suffolk*. See besides *Clark's Martyrology*, Chap. 11. pag. 521.

Edward the Fourth, a History in Two Parts, printed 4^o *Lond.* 16----. The Foundation of this Play is built upon Chronicle. See the Story of this King writ by *Polydore Virgil*, *Du Chesne*, *Speed*, &c.

English Traveller, a Tragi-comedy publickly acted at the *Cock-pit* in *Drury-lane*, by her Majesties Servants; printed 4^o *Lond.* 1633. and dedicated to the Right Worshipful Sir *Henry Appleton*, Knight Baronet. The Plot and Lan-

(o) Epistle to the Reader.



1607.

guage of young *Lyonel* and *Reignald*, is stoln from *Plautus's Mostellaria*. The Story of old *Wincote* and his Wife, *Geraldine*, and *Dalavil*, the Author affirms to be true in his *History of Women*; where 'tis related at large *lib. 4. pag. 269. 8^o Edition.*

Fair Maid of the Exchange, a Comedy, together with the merry Humours, and pleasant Passages of the Cripple of *Fanchurch*, furnisht with variety of delectable Mirth: printed 4^o. *Lond. 1637.* The Parts are so cast by the Author, that tho' there are Twenty Actors, Eleven may easily act this Comedy: tho' in my opinion it is not worth reviving. Nay further, I question notwithstanding Mr. *Kirkman* has ascrib'd it to our Author, whether it be his, since his Name is not prefixt, neither does the Stile, or Oeconomy resemble the rest of his Labours.

Fair Maid of the West, or *A Girl worth Gold*, a Tragi-comedy the First Part: lately acted before the King and Queen, with approved liking, by the Queens Majesties Comedians; printed 4^o *Lond. 1631.* and dedicated to his much Worthy, and his most Respected *John Othow* Esquire, Counsellor at Law, in the Noble Society of *Gray's-Inn*.

Our Author in the Epistle both to this Play, and *The English Traveller*, pleads Modesty, in not exposing his Plays to the publick view of the World, in numerous Sheets and a large Volume, under the Title of *Works*, as others: By which he would seem tacitly to arraign some of his Cotemporaries for Ostentation, and

Inn in Plymouth,
Page in 1597.

want of Modesty. I am apt to believe, that our Author levell'd his Accusation at *Ben Johnson*: since no other Poet that I know of, in those day, gave his Plays, the pompous Title of *Works*; of which Sir *John Suckling* has taken notice in his *Sessions of the Poets*.

*The first that broke silence was good Old Ben,
Prepar'd before with Canary Wine; [Bays,
And he told them plainly that he deserv'd the
For his were call'd Works, where others were
but Plays.*

This puts me in mind of a Distick directed by some Poet of that Age, to *Ben Johnson*;

*Pray, tell me Ben, where does the myst'ry lurk?
What others call a Play, you call a Work.*

Which was thus answer'd by a Friend of his;

*The Author's Friend thus for the Author say's,
Ben's Plays are Works, when others Works are
Plays.*

+ *Fair Maid of the West, or A Girl worth Gold,*
the second Part; acted before the King and
Queen, with approved Liking, by the Queens
Majesties Comedians: printed 4^o Lond. 1631. and
dedicated to the true Favourer of the *Muses*,
and all good Arts, *Thomas Hammond*, Esq; of
Grays-Inn. These Plays (as our Author ac-
quaints his Patron) (P) 'Not only past the Cen-
sure of the *Plebe*, and *Gentry*, but of the *Pa-*
tricians and *Pretextatæ*; as also of our *Royal-*
Augustus, and *Livia*. I know not where our

(p) Epistle Dedicatory.

Poet

+

Her name Betts Bridges at an Inn in Plymouth,
near Essex went the Island Voyage in 1597.

+ English Lovers

^ 1615 1635
16

1619

— " Anon

^ 1605 Pothos 3^d

o In this Play the author brings in St. Tho:
Gresham and his Story, also Drake, Frobisher
and Hawkins with their conquest of the
Spanish Armada. I lent it Mr. Ward when he
was writing the Hist. of Gresham Coll. and he
has mentioned the Story of the great Diamond
cut of it

Poet met with this Story, but as Poets usually take the Foundation of a Play, from a History, or a Romance; so these two Plays have serv'd for the Subject of a Romance, which on this Model was writ by *John Dancer*, above-mentioned, to whom I refer you (q). †

Fortune by Land and Sea, a Tragi-comedy, acted with great applause, by the Queen's Servants; written by our Author, and the Well-Esteem'd *William Rowly*; but not printed till after their Decease, 4^o *Lond.* 1655.

Four Prentices of London, with the Conquest of *Jerusalem*; a History divers times acted at the *Red-Bull*, by the Queens Majesties Servants with good applause; printed 4^o *Lond.* 1635. and dedicated to the Honest High-Spirited Prentices, the Readers. This Play was written (as the Author says) in his Infancy of Judgement, in this kind of Poetry, and his first Practice; and that as Plays were then, some sixteen Years before its Publication, it was in the Fashion. This Play is founded on the Exploits of the Famous *Godfrey of Bulloign*, who took *Jerusalem* from the Infidels the 15. of *July A. D.* 1099. For the Story, see *Tasso's Il Gofredo*, *Dr. Fuller's Holy War*. The late History of the *Croisades*, &c.

If you know not me, you know no Body; or *The Troubles of Queen Elizabeth*: a History in two Parts, printed 4^o *Lond.* 1623. This Play was printed without the Author's Knowledge or Consent, and that so corruptly, (it not being divided into Acts) that at the Reviving of it

(q) Pag. 100.

+ *English Laure*

1615 1635
16
1619

— *Amos*

1605 *Pathos 3^d*

O In this Play the
Gresham and
and *Hawkins*
Spanish Armada
was writing the
has mentioned
cut of it

at the *Cock-pit*, after having been acted for the space of one and twenty Years, he writ a Prologue (1), which particularly inveigh'd against this Imperfect Copy, as will appear by the following Lines.

— 'Twas ill nurs'd,
And yet receiv'd as well perform'd at first,
Grac'd, and frequented for the Cradle-Age
Did throng the Seats, the Boxes, and the Stage,
So much; that some by Stenography drew
The Plot put it in print; (scarce one word true:)
And in that lameness it has limpt so long;
The Author now to vindicate that wrong,
Hath took the pains, upright upon it's feet
To teach it walk; so please you sit, and see't.

For the Plot, see the Writers of the Life of *Q. Elizabeth*; as *Cambden*, *Speed*, *Du Chesne*, &c. And our Author had so great a Veneration for that Heroick Princess, that he writ a little Historical Piece, call'd *England's Elizabeth*, printed 8^o *Lond.* 1631.

Lancashire Witches, a well receiv'd Comedy, acted at the *Globe* on the Bank-side, by the Kings Majesties Actors; written by our Author, and the Ingenious *Rich. Brome*, and printed 4^o. *Lond.* 16---. I have read in my younger Days (if I mistake not) the Foundation of this Play, in an old *English* Quarto; but as to that part of the Plot, where *Whetstone* revenges himself by his Aunt's means, on *Arthur*, *Shakstone*, and *Bantam*, for calling him Bastard, Act 4. Sc. the last; 'tis founded on the Story of *John*

(1) Printed in his Dialogues and Dramas, P. 241.

+ a character in the Preface much to the praise of
Isigo Jones who contrived the Machinery & Scene
Work & convertible Stages

Teutonicus of *Holberstad*, a place in *High-Germany*, who was a known Bastard, and a Magician. Our Author has related this Story in Verse, in his *Hierarchy of Angels*, Lib. 8. pag. 512, &c.

Loves Mistress, or *The Queen's Masque*; three⁺ times acted before their Majesties, within the space of eight Days; in the presence of sundry Forreign Embassadors. Publickly acted by the Queen's Comedians, at the *Phoenix* in *Drury-Lane*. The Second Impression corrected by the Author, printed 4^o *Lond.* 1640. and dedicated to the Right Honourable *Edward* Earl of *Dorset*. The Play is founded on *Apuleius's Golden Ass*: a kind of Romance in *Latin*; and English'd by *W. Addington*, 4^o *Lond.* 1634.

Maidenhead well lost, a pleasant Comedy, publickly acted in *Drury-Lane*, with much applause by her Majesties Servants, printed 4^o. *Lond.* 1634.

Rape of Lucrece, a true *Roman* Tragedy, with the severall Songs in their appointed places, by *Valerius* the merry Lord among the *Roman* Peers. The Copy revis'd, and sundry Songs before omitted, now inserted in their right places; acted by her Majesties Servants at the *Red-Bull*, printed 4^o *Lond.* 1638. For the Plot, see *Livy* Dec. 1. C. 58. *Florus* Lib. 1. C. 7. *Val. Max.* Lib. 6. C. 11. Ex. 1.

Robert Earl of Huntington's Downfall, afterwards call'd *Robin Hood*, of *Merry Sherwoode*; with his Love to Chaste *Matilda*, the Lord *Fitz-water's* Daughter; afterwards his Fair Maid *Marian*: acted by the Right Honourable the

se mentioned in the
ear.

+ A Character in the
Inigo Jones who
Work & convertible

the Earl of Nottingham, the Lord High Admiral of England his Servants, and printed 4^o. Lond. 1601.

Robert Earl of Huntington's Death, otherwise call'd Robin Hood of Merry Sherwoode; with the Lamentable Tragedy of Chaste Martilda, his Fair Maid Marian, poyson'd at Dunmow by the King; and printed 4^o. Lond. 1601. Both these Plays are printed in Black-Letter, but neither of them are divided into Acts. The first part is introduc'd by John Skelton, Poet Laureat to King Henry the Eighth; and the second, by Fryar Tuck. For the Plot, see our English Chronicles in the Reign of King Richard the First, as Du Chesne, Speed, Baker, &c. See besides Fullers Worthies in the Account of Nottinghamshire, p. 315. Drayton's Polyolbion, Song 26.

Royal King, and Loyal Subject; a Tragi-comedy, acted with great applause by the Queens Majesties Servants, and printed 4^o. Lond. 1637. The Plot of this Play, extreemly resembles that of Fletcher's Loyal Subject.

Wife-Woman of Hogfden, a Comedy fundry times acted with good applause, printed quarto Lond. 1638. This Play is commended by a Copy of Verses, printed at the End, writ by his Friend Mr. Samuel King.

+ Woman kill'd with Kindness, a Comedy oftentimes acted by the Queens Majesties Servants; and printed quarto Lond. 1617.^{xx}

These are all the Plays that our Author has extant, except we will reckon his Dialogues, under the Species of Dramatick Poetry; such
as

— r Skelton
— r F. Tuck

+ It was acted before '604 because mentioned in the
Black Book published 4^o that year.

+ 'Twas too wide a Plan, he would have found
enough to have made him weary in giving a
tolerable account of the Poets of his own Country
which no man has yet done The Scheme of Wm Brown
the Pastoral Poet was more modest and practicable
of whom as Not. Carpenter in his Geography
Lib. 2. p. 264 said, That as Brown had honoured his
Country with elegant Pastorals: so was it expected that
he would further grace it by drawing out the Line of
his Poetical Ancestors from Joseph. Spenser down
to Himself a noble Design had it been effected
& published.

as *Jupiter and Io*; *Apollo and Daphne*; *Amphrisc*, or *The Forsaken Shepherdess*; &c. all which with several Translations above-mention'd the Reader may peruse in a Book intituled, *Pleasant Dialogues and Drammas, collected out of Lucian, Erasmus, Textor, Ovid, &c.* printed octavo *Lond.* 1637.

There may be another Reason added to those already mention'd, why no more of our Author's Plays have been published, which he himself gives us in his Epistle to *The Rape of Lucrece*; 'That he used to sell his Copy to the Players, and therefore suppos'd he had no further right to print them, without their Consent; which is the Reason that so few are in print; and that some of these Plays that are so, have been copy'd by the Ear, and printed uncorrect without his Knowledge.

As to his other Pieces, he has publisht several in Verse and Prose. In the former he has written a Poem, called *The Hierarchy of the Blessed Angels*, with Notes, printed fol. *Lond.* 1635. In reading over this Book, I find our Author informing the World, ('). 'That he intended to commit to the publick View, the Lives of the Poets, Forreign and Modern, from the first before *Homer*, to the *Novissimi* and last, of what Nation or Language soever; so far as any History, or Chronology would give him warrant. But this Work, notwithstanding our Author's Intention, I presume was never compleated, or at least publisht.

His chief Pieces in Prose are, *An Apology for*

(1) Notes on Lib. 5. p. 245.

Actors,

published his learned
the Edit called the actors
appeared in Print till

ication

rod's said Pamphlet.

by Tho Heywood

nge by Heyward

+ 'Twas too wide a
 enough to have
 tolerable acco
 with in now has
 the Pastoral Poet
 of whom as Nat.
 Lib. 2. p. 264 said,
 Country with eleganc
 he would further g
 his Practical one
 to himself a no
 & published.

= Actors, printed 4°. Lond. 1612. which was
 highly commended by several Copies of Verses,
 written in Greek, Latin, and English. This
 piece was answer'd, or rather rail'd against by
 One J. G. in a Pamphlet call'd, *A Refutation of*
 the *Apology for Actors*; printed 4°. Lond. 1615.
 Whether Mr. Prynne's Piece call'd *Histrionastix*,
 printed 4°. Lond. 1633. were particularly le-
 vell'd against this Book, I cannot positively de-
 termine: but I think Sir Richard Baker, who
 answer'd it, (in a little Piece call'd *The Theatre*
vindicated, printed 8°. Lond.) has sufficiently
 made out the Character he gives of it, (†) That
 all his Book is but a Bundle of *Scolding Inve-*
ctives, and *Railing*, instead of *Reasoning*. He
 has writ besides, *The Life and Troubles of Queen*
Elizabeth, from her Cradle to her Crown,
 printed 8°. Lond. 1631. The *Exemplary Lives*
 and *Acts of Nine Women Worthies*; three
Jews, three *Gentiles*, and three *Christians*;
 printed 4°. 1640. The *General History of Wo-*
men of the most Holy, and Profane, the most
Famous, and Infamous in all Ages; printed 8°.
 Lond. 1657.

The usual Motto which he prefix'd to most
 of his Works, and which shew'd the chief de-
 sign of his Writing, was this of *Horace*,

Aut prodesse solent, aut delectare. —

Barten HOLLYDAY.

A Gentleman that flourisht in the Reigns of
 King *Charles the First and Second*. He was

(†) Pag. 17.

born

+ He was a young Man when he published his learned
Apology and said in the Pref (of the Edit called the actors
Vindication) My Pen hath seldom appeared in Print till
this occasion

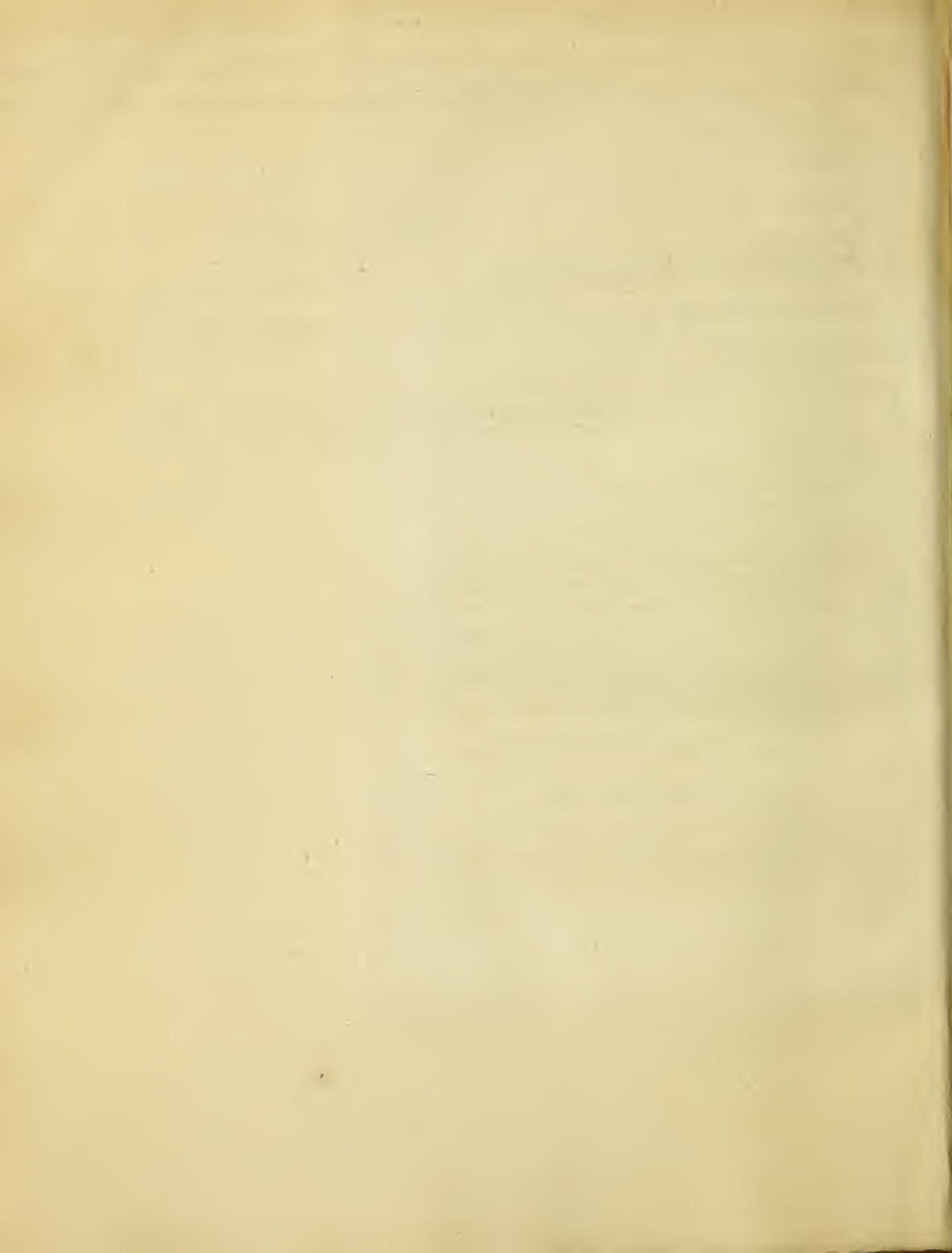
= answered by Gager

So also before his actors's Vindication

It was partly writ agt. Heywood's said Pamphlet.
Great Britains Tray, a Poem by Tho Heywood
Folio, 1609.

Almonera or Love and Revenge by Heywood
Fol. 1632.

1st in Folio with Cuts 1624.



[The text in this section is extremely faint and illegible, appearing as a series of horizontal lines.]

[The text in this section is also extremely faint and illegible, appearing as a series of horizontal lines.]

+ Barton Holy-days Survey of the World in 4 Books
consists of 1000 Disticks printed at Oxford 8^o. 1661.
Dedicated by himself to J^r Rich Brown whose
Father promoted his Industry 40 Years since.
It was a Summers Recreation of his age He died
soon after.

o In my Poeticall Characteristicks there is a
Carnival Epigram upon the Kings seeing this
Play at Oxford Vol. 2. 8^o. Ms. There are several
Satires on this Play & its author wth his answers
in some of our old Ms. Collections one with
this title - On Woodstock Play acted before the
King from Christ Church on Sunday 26 of Aug^r
1621. begins thus Whose Hollady why then
will never be better & 100 Lines

born about the latter End of Queen *Elizabeth's* +
 Reign, in *Oxford*, in the Parish of *All-Saints*.
 He was enter'd young at *Christ-Church*, in the
 time of Dr. *Ravis*, his Relation and Patron,
 by whom he was chose Student; and having
 taken his Degrees of Batchelor and Master
 of Arts, he at length became Arch-Deacon
 of *Oxfordshire*. He died soon after the King's
 Return, at *Eistly*, the Corps of his Arch-Dea-
 conry, (near *Oxford*) in the Year 1661. and
 was buried in *Christ-Church*; having left be-
 hind him the Character of a general Scholar,
 a good Preacher, a skilful Philosopher, and an
 excellent Poet. As a proof of this, I must re-
 fer my Reader to his Works in general, it be-
 ing my province at present only to enu-
 merate his Writings, and make remarks on no-
 thing, but what he has publisht in Dramatick
 Poetry; which is a Play call'd

TEXNOTAMIA, or *The Marriages of the Arts*, e
 a Comedy, acted by the Students of *Christ-
 Church* in *Oxford*, before the University, at
Shrove-tide; printed 4^o. *Lond.* 1630. The Au-
 thor has sufficiently shew'd his Learning in
 the Contexture of this Comedy, and has intro-
 duc'd several things from the Ancients; par-
 ticularly two Odes from *Anacreon*, viz. Act 2.
 Sc. 2. Act 3. Sc. the last. He has shew'd how
 well he was able to imitate another Author,
 by this Play; as the Reader may see, by com-
 paring the Challenge of *Logicus*, to *Poeta*, Act
 2. Sc. 2. with that of *Dametas* to *Clinias*, drawn
 by the Pen of the Admirable Sir *Philip Sidney*.

He has several other Pieces of Poetry, which
 the

composed a Book of
 Proverbs & Problems
 some Domestic: unde
 in pia, or The Fellow
 among Students & Scholars
 was 8^{vo} *Lond.* 1658 At the
 N. Mercurius & Mercurius
 he translate his Name
 Name *Bartolomeo*, as
 ius diernus

+ Barton Holyday
 consists of 1000
 Dedicated by his
 Father 120000
 It was a Summe
 soon after.
 O In my Poetical
 Cornical Epigram
 Play at Oxford
 Satires on this
 in some of our
 this title - On W.
 King from Christ.
 1621. begins the
 will never be

tho' Translations; have gain'd him a considerable Reputation, as the Translation of the Satyrs of *Juvenal*, and *Persius*; Illustrated with Notes and Sculptures, printed Fol. Oxon. 1673. His Version of the Odes of *Horace*, mention'd by Mr. Wood, (u) to have been printed Lond. 1652. He has likewise publisht several Sermons, as Three Sermons preach'd at Oxford, and two Sermons at St. Pauls-Cross, printed 1626. A Sermon of the Nature of Faith, printed 4^o. Lond. 1654. Motives to a godly Life, printed 4^o. Oxon. 1657. In *Latin*, he has printed two Pieces, viz. *Philosophia Politico-barbaræ Specimen, de Animâ*. 4^o. Oxon. 1635. *Orbis terrarum Inspectio, lib. 10*. Oxon. 1661.

Charles Hool.

A Gentleman living in the Reigns of King Charles the First and Second, and possibly still in Being. He was born at *Wakefield* in *Yorkshire*; and at eighteen Years of Age, came up to the University of *Oxford*, and was enter'd of *Lincoln Colledge*. After having taken his Degree of Master of Arts, he withdrew into his own Countrey, where he took upon him the Profession of a School Master: he taught in several places, particularly at *Rotheram*, (a Market-Town in the West Riding in *Yorkshire*;) and afterwards, being sent for up to *London* by several Eminent Citizens, he taught School in *Red-Cross-street*, near *Alders-gate Parish*; and afterwards remov'd to *Arundel-Buildings*, not

(u) *Antiq. Lib. 2. p. 179.*

+ He Collected Translated and Composed a Book of
Witty Stories Sayings Sentences Proverbs & Problems
Ancient & Foreign Modern & some Domestic: under
the Title of Comes Tacuendus. in pra, or The Fellow
Traveller thro' City and Country, among Students & Scholars
at home & abroad. Berdomoindus Secundus 8^{vo} Lond. 1658 At the
End of the Pref he calls himself N Mendicus Hodicernus
out of w^{ch} Latin Conundrum may be translate his Name
N. the last Letter of his Christian Name Barton, Ho, as
it is, and by day out of Mendicus diegnus

+ The Latin copy is that of Cardinal Bembus a
MS writⁿ in Nellum dated A. D. 1491. brought
from Venice by y^e famous antiquary
S^r Henry Wotton

1 1663.

1 See Mr Lock

0 See A Wood

far from the *Royal-Exchange*. At the King's Return, he left the City, and remov'd into *Wales*, where possibly he still follows that useful Profession. He has been very laborious, not only in Instructing Youth, but also in publishing many Books to their Advancement. One of which, is the Subject of his being mention'd in our Catalogue; viz.

Six Comedies of that Excellent Poet *Publius Terentius*, an *African* of *Carthage*, in *English* and *Latin*; for the use of Young Scholars, that they may the more readily obtain the purity of the *Latin* Tongue, for common Discourse; printed 8°. 1676. This Translation was undertaken by our Author, at the Request of the Company of *Stationers*, for whom it was printed; and was castrated in some places; as in particular, see *Eunuchus* Act 3. Sc. 4, 5. to spare the Modesty of the Youth under his Tuition. Those who would know more of *Terence*, and his Works, let them turn back to *Richard Bernard*.

The rest of his Works consist chiefly in Translations of Books for the use of young Scholars, as *Corderius*, *Cato*, *Aesop's Fables*, *Commenii Orbis pictus*, &c. To which I may add his Edition of the *Greek Testament*, in which the Young *Grecian* will find all the *Themes* of *Greek* Words (according to *Passor's Lexicon*) plac'd in the Margin. He has published besides, *An Entrance to the Latin Tongue*, octavo *Lond.* 1659. *An Explanation of the Accidence*, octavo *Lond.* 1683. with other Books of the like Nature. a

s

Edward

Edward HOWARD, Esq;

A Gentleman, (as I suppose) now living, who has addicted himself to the Study of Dramatick Poetry: how well he has succeeded therein, I shall leave to the Readers Judgment, who may find four Plays of his, under the Titles of

Man of New-Market, a Comedy acted at the Theatre-Royal, and printed 4^o Lond. 1678.

Six Days Adventure, or *The New Utopia*, a Comedy acted at his Royal Highness the Duke of York's Theatre; printed 4^o Lond. 1671. This Play miscarried in the Action, as the Author himself acknowledges in his Preface; and indeed that sharp Wit, the late Earl of *Rocheſter*, writ an Invective against it (*); but the Ingenious Mrs. *Behn*, Mr. *Ravenscroft*, and other Poets of the Age, sent the Author Recommendatory Verses, which are printed with the Play: and in return he writ a *Pindarick* (†) to Mrs. *Behn*; which she gratefully publisht in a Collection of Poems, printed 8^o Lond. 1685.

Usurper, a Tragedy, acted at the Theatre-Royal by his Majesties Servants, and printed 4^o Lond. 1668. Whether the Author design'd in the Character of *Damocles*, to personate *Oliver Cromwel*, and intended his Play, a paralel of those times, I leave to more discerning Judgments.

Womens Conquest, a Tragi-comedy, acted by his Royal Highness the Duke of York's Servants, and printed 4^o Lond. 1677. This I take to be the best Play our Author has publisht.

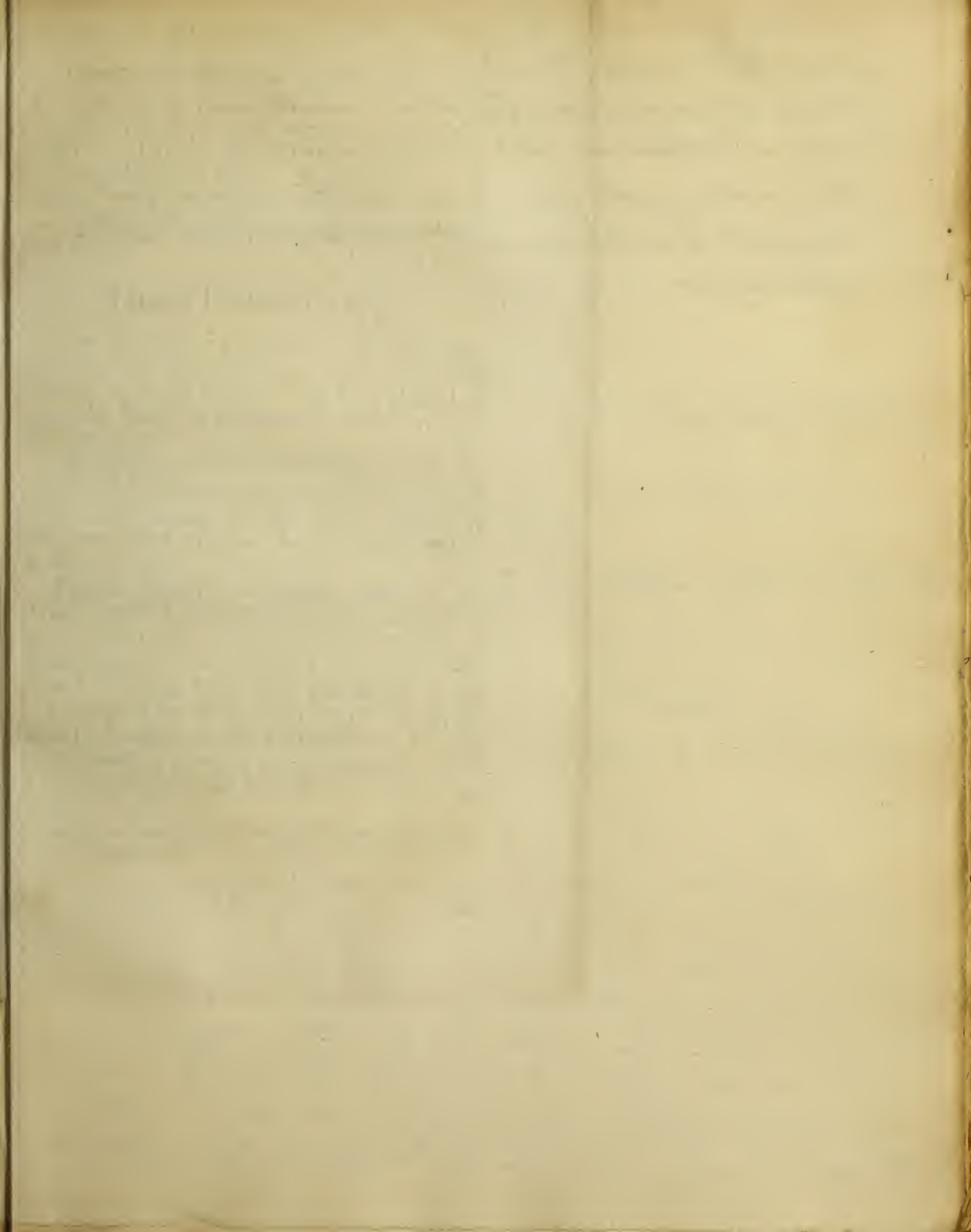
(*) *Poet. n. 3* p. 90. (†) *Poet. n. 3* p. 259.

+ The Latin Copy is
MS. mit. in New
from Venice by
St. Henry Watto

1663.

1 See Mr Lock

0 See A Wood



+ In^o Downes in his *Roscius Anglicanus* 8^o 1708 p. 22.
Says Shakspeares *Romeo and Juliet* was made
into a *Tragi-Comedy* by Mr James Howard, who
preserved *Romeo* and *Juliet* alive.

Howard might copy from *Buckingham* rather
because his *Rosalind* was published before
this Play.

Besides these Plays Mr. Howard hath published an *Epick Poem*, in octavo, call'd *The British Princesses*; which the late Earl of Rochester has likewise handled severely. (2) There is ascrib'd to him, another Book of Poems and Essays, with a Paraphrase on Cicero's *Lælius*, or *Treat of Friendship*, printed in octavo London 16----

James HOWARD, Esq;

I am not able to acquaint the Reader, whether or no this Gentleman be of the same Family with the former; but I am oblig'd to mention him, on Account of two Plays writ by him, viz.

All mistaken, or *The Mad Couple*, a Comedy; acted by his Majesties Servants, at the Theatre-Royal, and printed 4^o Lond. 1672. This Play is commended by some for an excellent Comedy.

English Monsieur, a Comedy acted at the Theatre-Royal by his Majesties Servants, printed 4^o Lond. 1674. Whether the late Duke of Buckingham in his Character of Prince Volscius's falling in Love with Parthenope, as he is pulling on his Boots to go out of Town, design'd to reflect on the Characters of Comely, and Elsbeth, I pretend not to determine: but I know there is a near Resemblance in the Characters.

(Z) Poems, p. 88.

S 2

Sir

... become quite blind. But Dick Leveridge's Hist. of the Stage and actors in his own Time, for these 40 or 50 years past, as he told me he had composed it, is likely to prove whenever it shall appear, a more perfect work.

... author of Parle? For
... of the Exchequer
... many other
... but his W^o ... Ruffill
... marry him: See a
... de. all the grand
... a New Parliament?

... Dryden's Essay

... to Lord: Emperor

Ellen (Gwin) speaks
... her, See my Extracts
... Lampoons in Four Vol.
... Portland whom I had
... ter R. Charles, but
... 7 years ago upon
... him a Sketch of
... row of the Stage,
... endeavouring at,
... the the author as

+ In^o Downes in h +
 Sais Thanks/peared
 into a Tragi-Com
 preserved Rome
 & Howard might
 because his Po
 this Play.

Sir Robert HOWARD.

This Ingenious Person is equally conspicuous for the Lustre of his Birth, and the Excellency of his Parts; being (as I suppose) Brother to the present Earl of *Berkshire*, and One whose Plays will remain Eternal Testimonies to Posterity, of his Skill in Dramatick Performances. His *Committee*, and *Indian Queen*, are deservedly admir'd by the best Judges of Dramatick Poetry: and even our late Laureat, in spite of Envy, must acknowledge his Worth, both as a Poet and Patron His Plays are six in number, viz.

Blind Lady, a Comedy, printed octavo *Lond.*

16-----

Committee, a Comedy, printed fol. *Lond.* 1665. This is an admirable Comedy, and highly commended.

~ *Great Favourite*, or *The Duke of Lerma*, a Tragi-comedy, acted at the Theatre-Royal by his Majesties Servants; printed 4o. *Lond.* 1668. For the Plot, see the Historians of those Times, as *Mariana*, *de Mayerne Turquet*, &c. This Play (as I have before observ'd p. 165.) was reflected on by Mr. *Dryden*, tho' had he consulted Reason, Gratitude, or his own Reputation, he had otherwise imploy'd his time; it being a true Observation, which Sr. *Robert* has made, in his Prologue to the *Vestal Virgin*:

✓ This doth a wretched Dearth of Wit betray,
 When things of Kind on One another prey.

Indian Queen, a Tragedy, writ in Heroick Verse,

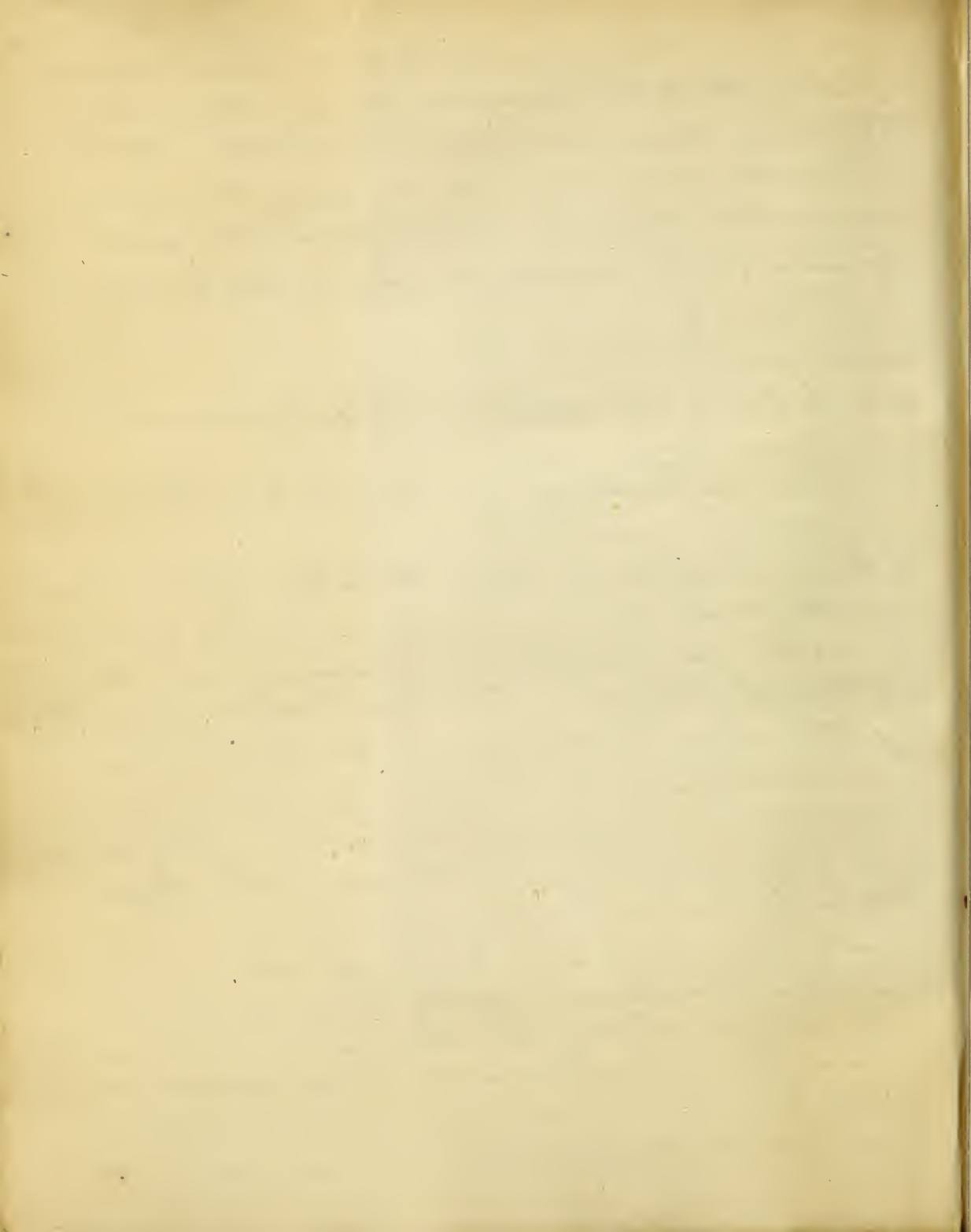
+ th Robt Howard in 1677 was Member of Parlt^y for
Stockbridge in Shantshire and Auditor of the Exchequer
a post worth 3000 pounds per annum Many other
Places and Rooms he has had, but his W^o... Uphill
spends all, and now refuses to marry him: See a
Seasonable Argum^t to persuade all the Grand
Juries in England to Petition for a New Parliam^t
to 4^o 1677 p. 9

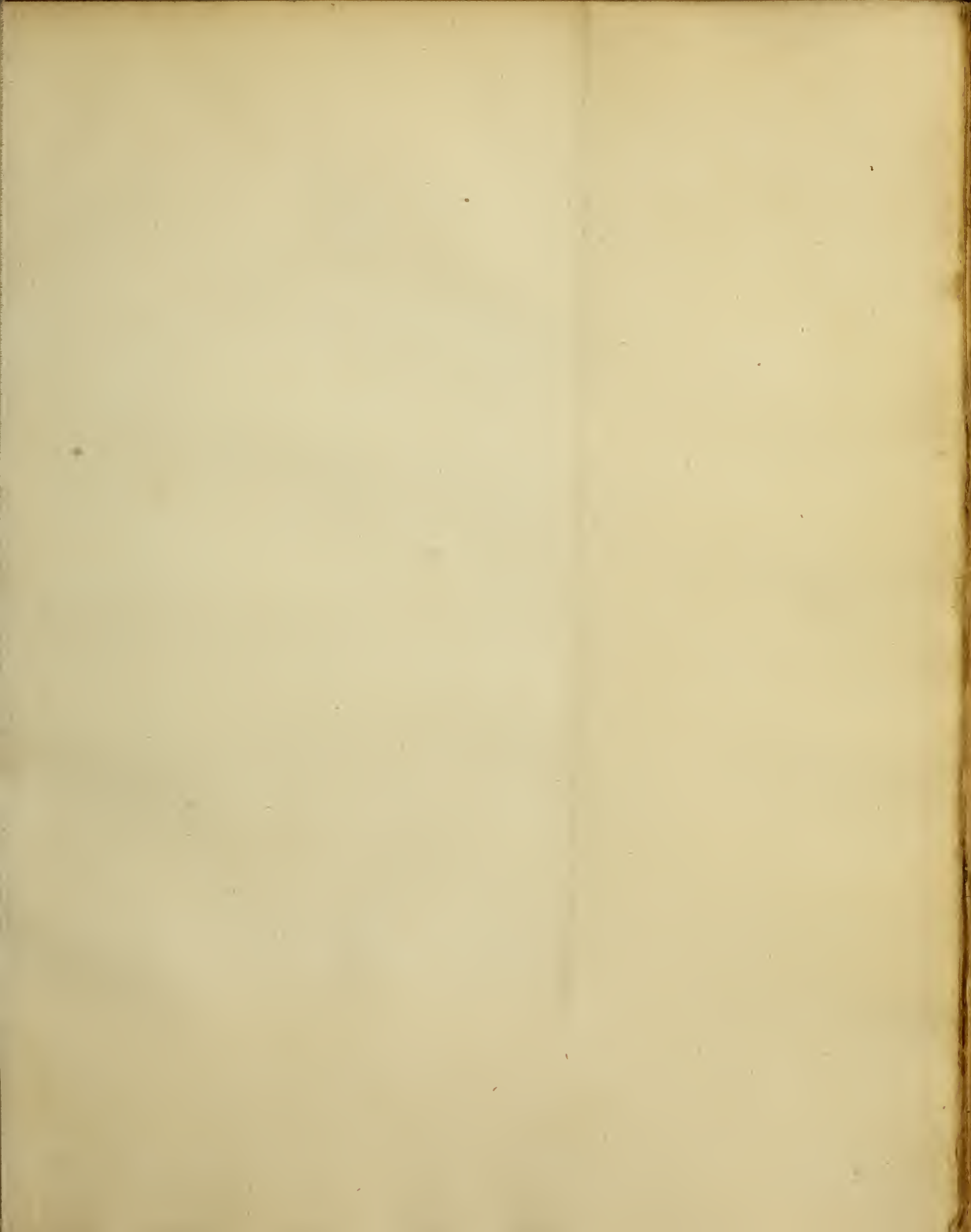
o 1660

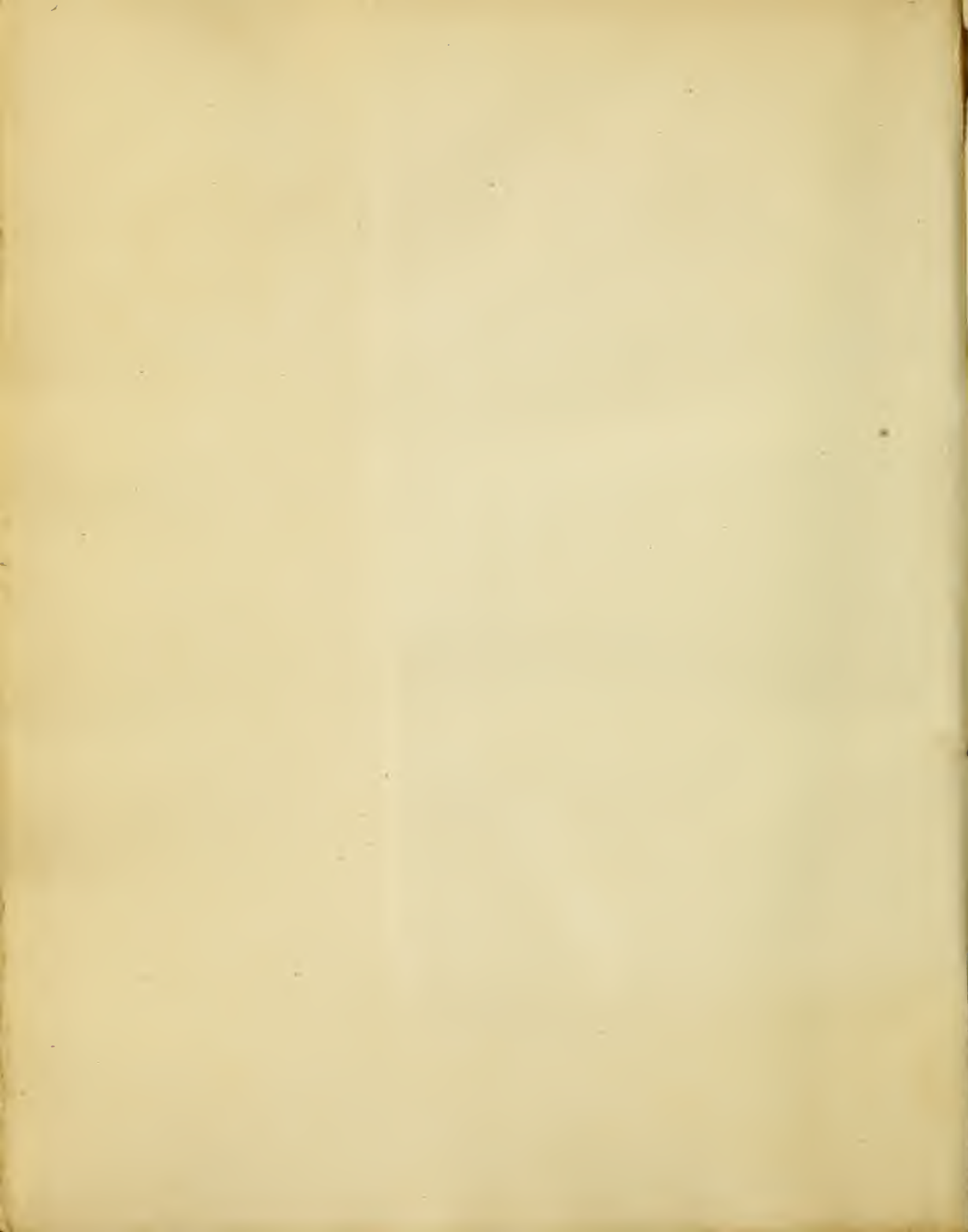
= In the Pref to this. Lay he Lashes Drydens Essay
on Dram. Poetry.

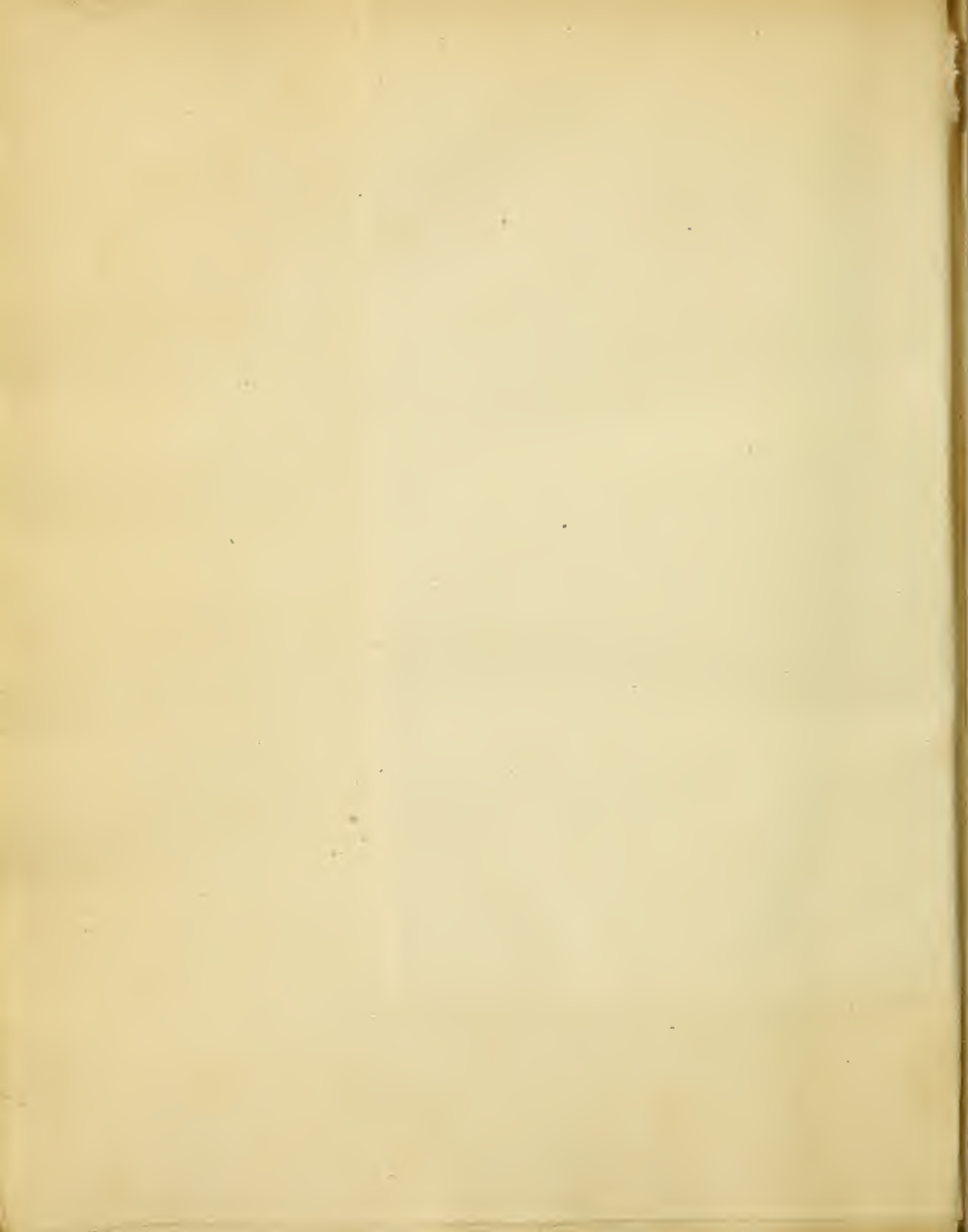
* defence of his Essay &c in Pref to Ind: Emperor
2^o 1670.

I know of these two Plays Mrs Ellen (Gwin) speaks
in Pref. & Epilogue. Concerning her, See my Extracts
from the MS. Coll. of Satires & Lampoons in Four Vol.
Fol in the Possession of the ad. of Portland whence I had
gathered that; She died soon after R. Charles but
see other side. I saw about 7 years ago upon
Edm: Curle's Impertunity gave him a Sketch of
her Life to help out his History of the Stage,
which he has been so long endeavouring at,
and is now at last published. tho the author as
I hear has become quite blind. But Dick
Levridge's Hist. of the Stage and actors in his
own time, for these 40 or 50 years past as he
told me he had composed it, is likely to prove
whenever it shall appear, a more perfect work.









+ 2. If D^r Johnson's *Lives* at Nell Gwynne's Funeral, wherein he speaks so much in her commendation was ever printed she was buried in St. Martin's Church

2. if Cibber said any thing of her in his ^{quest} Hist^y of his own Life & Times: 2. if the Pamphlet entit^d. An Acc^t of the Tragedy of old Madam Gwynne deceased near the Meat-Houses printed in 1679 is not concerning Nell Gwynne Mother? I have set Nell down in my *Obituary* as dying at her House in Pall Mall in the year 1691 in Sept or Oct^r.

o & again Vol. 1692. again 12^o.)

x + The Abt^r Johnson's Life 8^o p. 20. & her Life in Captⁿ Smith's Court of Venus 12^o 1716. Vol. 1 & the Lampoons upon her, in the Duke of Portland's Four Manuscript Volumes of Satires & Libels &c in Folio. whereof I have a Catalogue many of w^{ch} Poems are printed in the Collectⁿ of State Poems. The other Plays she acted in may be seen in Downes's *Roscius Anglicanus*. 8^o p. 178

= The 15th Son of Mr. Thomas Howel of Abermallick in Caermarthenshire in Wales
a Fellow abt the 26th year of his age.

Verse, and formerly acted with great applause at the Theatre-Royal, printed fol. Lond. 1665.

Surprisal, a Tragi-comedy, acted at the Theatre-Royal, and printed fol. Lond. 1665.

Vestal Virgin, or *The Roman Ladies*, a Tragedy acted by the King's Servants, and printed fol. Lond. 1665.

Some Readers, who are strangers to the Excellent Talents of Sir *Robert*, might expect from me some Discoveries of what he has borrow'd; but I am to Inform them, That this Admirable Poet has too great a Stock of Wit of his own, to be necessitated to borrow from others. All that I can observe is, That *The Vestal Virgin* has a double Fifth Act; the One of which ends Tragically, the Other successfully; which possibly might be done, in Imitation of Sir *John Suckling*, the only Gentleman that I know, fit for his Imitation, who has done the same thing in his *Aglaure*.

He has writ besides some Poems, which are printed with his *Blind Lady*, in octavo; and four of his Plays, viz. *Surprisal*, *Committee*, *Indian Queen* and *Vestal Virgin*, are printed together in fol. Lond. 1665. ©

James HOWEL. ≈

A Gentleman of *Wales*, born at *Abernalies* in the County of *Caermarden*, in the Year 1594. He was Bred up at the Free-School in *Hereford*; and at 16. Years of Age, sent to the University of *Oxford*, where he became a Member of *Jesus Colledge*. About *March*, in the

S 3

Year

Duchess of Argyll,
now.

+ 2. If Dr. Tennison
 wherein he speaks
 ever printed the w
 2. if Cibber said an
 own Life & Times:
 Acc^t of the Trago
 near the West-Hor
 concerning Nell G
 in my Obituary a
 in the year 1691 in
 & again Feb. 1692. ag
 x+. See Abt^t Tennisons Lif
 Court of Venus 12^o 1/
 in the Duke of Port
 of Satires Libells &c
 many of w^h Poems
 State Poems. The o
 in Downes's Rowe
 ~ The 15th Son of M
 in Caermarthen
 & Fellow abt the 2

Year 1618. he travelled beyond Sea, being sent on Buifness, by Sir Robert Mansel, where he visited the Low-Countries, and afterwards made a Tour thro' France, and Italy; as appears by the Letters he has publisht. In which the Reader may not only be inform'd of the Chief Occurrences of those Times, but of our Author's several Employments; as, His being sent by King James into Spain, for the Recovery of a Vessel of great value, seiz'd on by the Vice-Roy of Sardinia, under pretence of being laden with prohibited Goods; His being chosen Fellow of Jesus Colledge, during his absence; His being Secretary to the Lord Scroop, when he was President of the Council in the North; His being Employ'd about the Clerks of the Council, &c.

Notwithstanding his various Employs, and multiplicity of Buifness, he found leisure to publish abundance of Books, to the number of Fourty-nine: Many of them were Translations out of French, Italian, Spanish, Portuguese: Of which Nature is the Play, which occasions his mention in our Catalogue; viz.

Nuptials of Peleus and Thetis, consisting of a Masque, and a Comedy, or The Great Royal Ball acted in Paris, six times, by the King in person, the Duke of Anjou, the Duke of York, with divers other Noblemen. Also by the Princess Royal Henriette Marie, the Princess of Conty, &c. printed 4o. Lond. 1654. and dedicated to the most Excellent and High Born Lady, the Lady Katherine Marchioness of Dorchester. The Masque was extracted from an Ita-

1 the Duchess of Roquelaure the Duchess of Argy, with many other Ladies of Honour.

2 in a large

+ The first Edition in 2^o 1645, is in Six Parts or Sections,
but no dates to any of the Letters: Hence so many
errors when he did date them. Yet have they
been so much esteemed as to have passed more
Impressions than any Collection of Letters in
England But remember Carew Raleighs Letter
to him concerning you on occasion of that he
published on Sir Walter

o The first Historiographer Royal in England

Italian Comedy, which the Author has made *English*, by a nearer adherence to the Original, than to the *French Translation*. For the Plot, 'tis founded on *Ovid's Metamorphosis*, lib. 11. See besides, *Catulli Aurgonautica*, five *Epithalamium*.

'Tis not to be expected that I should spare room to give an Account of our Authors Works in particular, they being so numerous: I shall therefore only mention some of the most Eminent, and refer the Reader for further Satisfaction to the perusal of a Catalogue of them, published with a former Edition of his Letters, printed 8^o. *Lond.* 1655. His chief Pieces are, *Dodona's Grove*, a Book much priz'd, and translated into *French* 1652. His *Letters*, which were formerly in four distinct Volumes, and are reduc'd into one; amongst which are several to *Ben. Johnson*, which speak their Intimacy. Besides these, he has writ a Book of the Precedency of Kings, printed Fol. *Lond.* 1664. Survey of the Seniorie of *Venice*. Fol. *Lond.* 1652. Life of *Lewis the Thirteenth*, and Cardinal *Richelieu*, Fol. *Lond.* 1646. *Morphandra*, or *The Queen of the Enchanted Island*, a Poem in Fol. *The Vote*, a Poem Royal, in 4^o, &c.

He died about the beginning of *November*, 1666. and was buried on the North-side of the Temple-Church, with this Inscription fix'd upon the Wall; *Jacobus Howell Cambro-Britannus, Regius Historiographus, in Anglia primus; qui post varias peregrinationes, tandem natam & cursum peregit, Satur Annorum, & Famæ,*
S 4 *domæ,*

umber 1688. aged 36 years
his Tombstone in the

+ *The First Edition*
but no dated to
know when he
been so much
Impressions of
England But a
to him concern
published over
 o *The First Edition*

domæ, forisque huc usque erraticus, heic fixus
 1666.

I.

Thomas JEVORN.

A Person lately dead, and one sufficiently known to all that frequent the Theatre, both for his Excellency in Dancing and Action. He has writ a Play, or rather a Farce, call'd

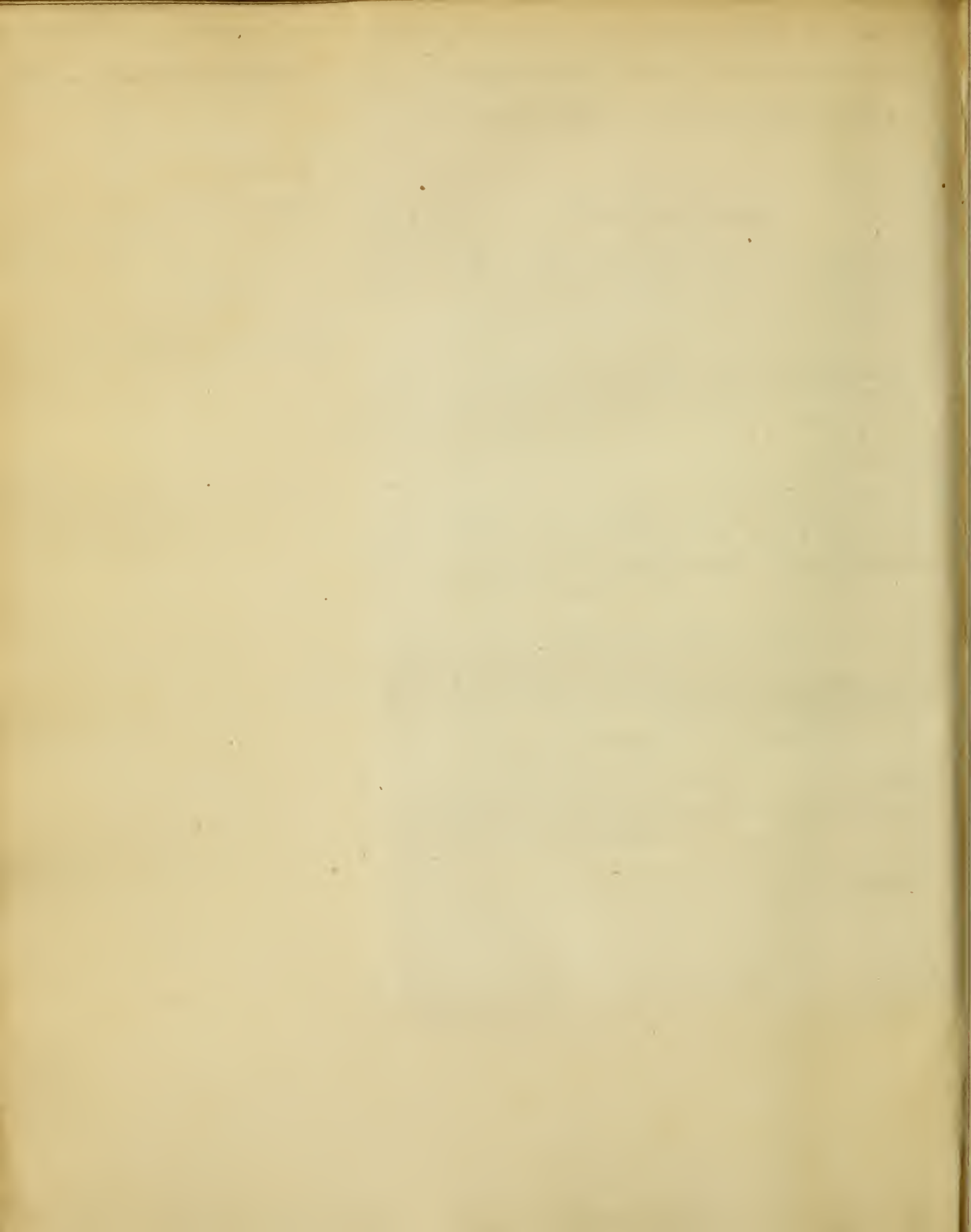
The Devil of a Wife, or A Comical Transformation; acted by their Majesties Servants at the Queen's Theatre in *Dorset-Garden*; printed 4^o. Lond. 1686. and dedicated to his Friends, that frequent *Locket's Ordinary*. This Farce is founded on a Tale as well known as that of *Mopsa*, in Sir *Philip Sidney's Arcadia*; tho' I think if compar'd with our *French Farces* so frequent on our *English Stage*, it may deserve the Preheminence.

Thoms INGELAND.

A Student in *Cambridge* in the Reign of Queen *Elizabeth*: The Author of a Play, which he stiles, A Pretty and Merry Interlude, call'd *The Disobedient Child*. 'Tis writ in old Verse of Ten Syllables, and printed 4^o. in an old Black Letter, (without any Date) by *Thomas Colwell* in *Fleet-street*.

John

+ The Author died on the 20th of December 1688. aged 36 years
as appears by the Inscription on his Tombstone in the
Church Yard at Harpenden



+ So he wrote his Name himself, without the H, as I have seen in the Harleian Library He was born on the 11th of June as he said himself to Lady Digby

o St. Henelm Digby preferd him next to Spenser of all our Poets. It. See Cleveland's, reference of him.

John JONES.

An Author who liv'd in the Reign of King Charles the First, and writ a Play nam'd

Adraſta, or *The Womans Spleen, and Loves Conqueſt*, a Tragi-comedy, printed 4^o. Lond. 1635. and dedicated to *Eugenius*, by which Name he deſires to comprehend all his Friends, ſubſcribing himſelf *Muſophilus*. This Play the Actors refus'd, and I think with Juſtice; it being very indifferently written. The Intrigue between *Damaſippus*, *Frail-ware*, and their Wives, in the third Act, is borrow'd from *Boccace's Novels* Day 8. Nov. 8. However the Author was of Opinion it deſerv'd to appear in publick; and therefore prefix'd the following Saying of *Horace*, in his Title-page:

— volet hæc ſub luce videri,
Judicis argutum quæ non formidat acumen.

Benjamin JOXNSON.

I have already drawn ſome ſtrokes of this Great Man's Character, in my Defence of him againſt the Attempts of Mr. *Dryden*; and therefore ſhall leſs need to make a curious and exact Deſcription of all his Excellencies; which otherwiſe are very Great, Noble, and Various; and have been remark'd in parcells by ſeveral Hands, but exceed my ſmall Capacity to collect them into one full View. I ſhall therefore rather let them lye diſpers'd, as *Scaliger* did *Virgil's Praises*, thro' his whole Book of Poetry; contenting my ſelf at preſent with

within two poems

to him 100 in his

(37) ſaid A Wood.

abt the year 1597⁸⁰

he married a

and Coke I have found

Patroſage and

2^o Collection of his

ſter Vol. 1.

+ To he wrote his Na
have seen in the
on the 11th of June
Digby

O Sp. Henelm Digby
of all our Poets.
of him.

with giving the Reader an Account of the private Occurrences of his Life.

To begin then with his Nativity: He was born in the City of *Westminster*; and tho' he sprang from mean Parents, yet his Admirable Parts have made him more Famous than those of a more Conspicuous Extraction. Nor do I think it any Diminution to him, that he was Son-in-law to a *Bricklayer*, and work'd at that Trade; since if we take a Survey of the Records of Antiquity, we shall find the Greatest Poets of the meanest Birth; and most lyable to the Inconveniencies of Life. Witness *Homer*, who begg'd from door to door; *Euripides*, traded in Herbs with his Mother; *Plautus* was forc'd to serve a *Baker*; *Nevius* was a Captain's Man; *Terence* was a Slave to the Generous *Lucan*; *Virgil*, was the Son of a *Basket-maker*: and yet these thought the Obscurity of their Extraction no Diminution to their Worth; nor will any Man of Sence reflect on *Ben. Johnson* on this Account, if he seriously call to Mind that saying of *Juvenal* (*).

—— *Nobilitas sola est, atq; unica Virtus.*

- o He was Bred first at a Private-School, in *St. Martin's Church*, then plac'd at *Westminster*, under the Famous *Mr. Cambden*, (to whom in Gratitude he dedicated his Fourteenth Epigram) afterwards he was sent to *Saint John's Colledge in Cambridge*; from thence he remov'd to *Oxford*, and was enter'd of *Christ-Church Colledge*; where in the Year 1619. (as Mr.

(*) Satyr. 8.

Wood

⁺ He was very corpulent & weighed within two pounds
Twenty Stone as he said himself.

St. Charles in the year 1629 sent him ^{to} 100 in his
Sickness.

Was the Son of a Clergyman

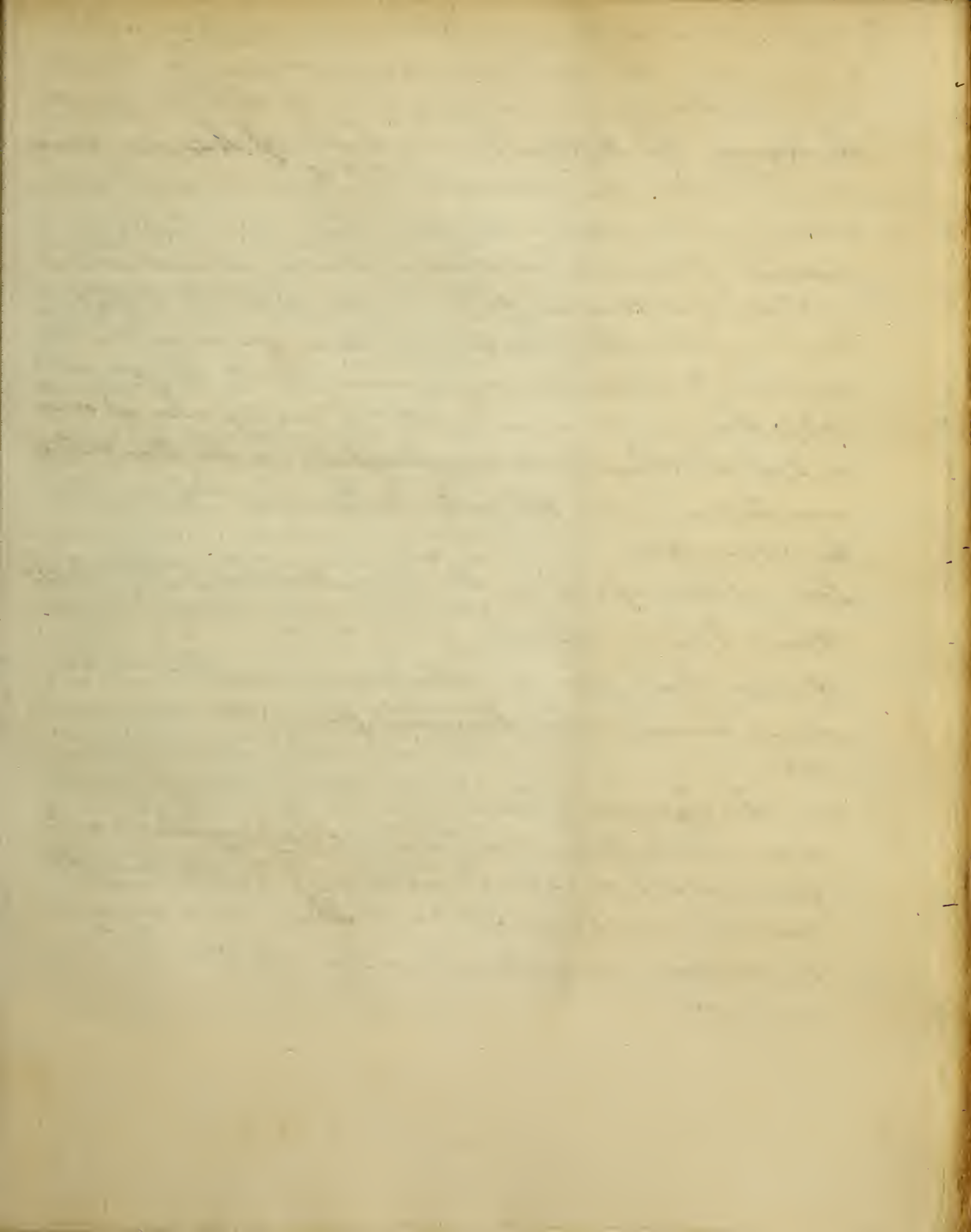
11th of June 1574. Dyed 16 Aug^r 1637 said A Wood.

of the Palsey - his Father died abt the year 1597⁸⁰
and a year or two after his Mth married a
Bricklayer

O Mr Boyle's Story of him and Lord Coke I have found
it now among the Papers of Patresnage and
Depend^t and entered it in the 2^d Collection of his
Life.

A just Character of him in Father Vol. 1.





+ See his Execration upon Vulcan for suffering a Fire
to burn his MS. in his Underwoods among which
was an History he had compiled of the Reign of
St. Henry the Fifth as far as Eight of his Nine years
in which he had the assistance of St. Geo Carew St. Robert
Cotton and Mr. Selden He then lost also a Poetical
Journal of his Adventures in Scotland his Collections
in Poetry & in Humanity for 24 years & I think this
Poem is not in the fifth Edit. of Ben's Works in Vol. 1616.
and think that fire was near about the year
1629. He mentions in it the burning also of one
or 2 of the Playhouses as the globe in the Bank Side
and Fortune near White Cross Street. as it last was
burnt in 1621.

See a Letter of his in St. Joby Matthews Collection.
What I have observed of his being Tutor to Sir
Walter Raleighs Son Walter in my Life of Raleigh
shows be somewhat borrowed from Mr. Kidwolders
MS

in the Square where the Chapel stands not far
from the old gate which leads into Chancery Lane with
Gate indeed was built or repaired in 1579, but the
Buildings or Chambers which Ben was engaged
in raising must be above seventy years more
modern

Wood^(b) says) he took his Master of Arts Degree: tho' Dr. Fuller says, ^(c) 'He continu'd there but few Weeks, for want of Maintenance, being fain to return to the Trade of his Father-in-law; where he assisted in the New Building of *Lincolns Inn*, with a Trowel in his Hand, and a Book in his Pocket. But this *English Maro*, was not long before he found a *Mecenas* and a *Varus*, to manumit him from an Employment so painful, and furnisht him with means to enjoy his *Muse at liberty*, in private. 'Twas then that he writ his Excellent Plays, and grew into Reputation with the most Eminent of our Nobility and Gentry. 'Twas then, that *Carthwright*, *Randolph*, and others of both Universities, fought his Adoption; and gloried more in his Friendship, and the Title of his *Sons*, than in their own Well-deserv'd Characters. Neither did he less love, or was less belov'd by the Famous Poets of his Time, *Shakspear*, *Beaumont*, and *Fletcher*: witness his Copy which he writ on *Shakspear*, after his Death, ^(d) and his Verses to *Fletcher* when living ^(e).

He was a Man of a very free Temper, and withal blunt, and somewhat haughty to those, that were either Rivals in *Fame*, or Enemies to his Writings: (witness his *Poetaster*, wherein he falls upon *Decker*, and his answer to Dr. *Gill*, who writ against his *Magnetick Lady*,) otherwise of a good Sociable Humour, when amongst his Sons and Friends in the *Apollo*:

(b) *Antiq. L. 2. p. 243.* (c) *Worthies, Westminster, p. 243.*
 (d) See his Works at the beginning. (e) See *Fletcher's Works*.

from

but he nam'd not the Book

to *St. Walter Ralegh*
 and Instruction of his
 who could not brook
 giving one foible in
 to throw off the yoke
 as an unlucky habit
 jovial Company
 with *St. Walter* of all
 had most exclaim'd
 taken a plentiful
 Sleep young *Ralegh*
 of Men who laid
 him between their
 telling him their
 his Tutor. This
 in Book written in the
 Oldisworth who was
 unbroke yet in the
 his Hist. of the
 standing between
 explain the graced
 more written by
 his flunderwood where
 from it is piece to a Book

+ See his Execution
to burn his MS. in
was an History he
St. Henry the Fifth
in w. it he had the
Cotton and Mr. Selous
Journal of his ad
in Poetry & in Hum
Poem is not in the,
and think that y
1629. He mention
or 2 of the Playh
and Fortune near
burnt in 1621.

See a Letter of h
What I have o
Walter Raleigh
should be renew
MS

in the Square
from the Old Gate
Gate indeed w
Buildings or C
in raising su
modern

from whose Laws the Reader may possibly bet-
ter judge of his Temper; a Copy of which I
have transcrib'd for the Learn'd Readers per-
usal.

Leges Convivales, quod fœlix faustumque
Convivis in Apolline fit.

Nemo asymbolus, nisi umbra huc venito,
Idiota, insultus, tristis, turpis abesto.
Eruditi, Urbani, Hilares, Modesti adiscuntur,
Nec lectæ Fœminæ repudiantur. [esto,
In apparatu, quod convivis corruget nares nil
Epule delectu potius, quam sumptu parantur;
Obsonator, & Coquus conviviarum gule periti
De Discubitu non contenditur. [sunto;
Ministri à Dapibus, oculati, & muti,
A poculis auriti, & celeres sunt. [hospes,
Vina puris fontibus ministrantur, aut vapulet
Moderatis poculis provocare sodales fas esto,
At fabulis, magis quàm vino velitatio fiat,
Convivæ nec muti, nec loquaces sunt.
De seriis aut sacris poti, & saturi ne differunto,
Fidicen nisi accersitus non venito.
Admisso risu, tripudiis, choreis, saltibus,
Omni gratiarum festivitate sacra celebrantur:
Foci sine felle sunt
Insipida Poemata nulla recitantur;
Versus scribere nullus cogitur;
Argumentationis totius strepitus abesto;
Amatoriis querelis, ac suspiriis liber angulus esto,
Lapitharum more, scyphis pugnare, vitrea col-
lidere,
Fenestras excutere, supellectilem dilacerare ne
fas esto.

Qui

+ Mr Camden recommended him to ^{Sr} Walter Raleigh
who trusted him with the Care and Instruction of his
eldest Son Walter a gay wild spark who could not brook
Ben's rigorous Treatment but perceiving one foible in
his Disposition made use of that to throw off the Yoke
of his Government and this was an unlucky habit.
Ben had indulgd thro' his love of jovial Company
of being overtaken with Liquor wth ^{Sr} Walter of all
Rivers did most abominate & had most exclaimed
against one day when Ben had taken a plentiful
dose and was fallen into a sound Sleep Young Raleigh
got a great Basket and a Couple of Men who laid
Ben in it then wth a Pole carried him between their
Shoulders to ^{Sr} Walter Raleigh telling him their
Young Master had sent home his Tutor. This
I have from a MS Memorandum Book written in the
time of the Civil Wars by Mr. W. Oldisworth who was
Secretary I think to Philip C. of Pembroke yet in the
year 1614 when ^{Sr} Walter published his Hist^y of the
World there was a good understanding between
him and Ben For the verses w^{ch} explain the graved
Frontispiece before that History were written by
Johnston and are reprinted in his Underwood where
the Poem is called The Mind of the Frontispiece to a Book
but he names not the Book

+ I have somewhere read that Ben Jonson and Tom Brown died in Aldersgate Street. He was married I think and had a Son who lived to be Seven years old. See his Epitaph on him about the year 1682. Some lewd, perjured Woman deceived and jilted him and he writes a sharp Poem on the occasion and in another Poem called his Pictures. left in Scotland, he seems to think she slighted him for his Mountain Belly and his Rocky Face. He was married in his younger days and had also Daughters one of w^{ch} named Mary dying young he has also an Epitaph upon her. See the Life of Waller. 8^o. 1711 of his Son

o See Herricks Poem on B. Jonson. and what Authors I have refer'd to concerning him in my Fuller's Worth. and my Winstanley's Poets and the Life begun of him in the Paroch. Budgets.

✓ Robt Herrick in his Hesperides 8^o. 1648 has 4 or 5 little Poems or Epigrams on B. Jonson

See Oldhams Ode to the Mem^y of B. Jonson Sam. Shepards Epigrams Six Books 8^o. 1651 p. 138.

Ben Jonsons Due Encomium

* I never could get a Sight of these three Books of Epigrams, by Charles Fitz Geoffrey a Devonshire Man They were printed 8^o. 1601. M^r. Desulaizeaux had them, w^h we were visiting the Life of M^r. Ric Carew the Antiquary of Cornwall in 1722 & promised me the use of ym but some how he lost them, for when he died I could not find them in the printed Catalogue of his Library—

I saw it & made Extracts out of it in April 1748.

*Qui foras dicta vel facta eliminat, eliminatur;
Neminem reum pocula jaciunt.
Focus perennis esto.*

As to his Poetry, I dare not pretend to give a Judgment on it, it deserving somewhat above what my faint Praise can reach, or describe: therefore, those who would be better satisfy'd must have recourse to his Character drawn by Dr. Fuller, and Mr. Anthony Wood in Prose, and by Mr. Carthwright, and the late Mr. Oldham in Verse; to the foregoing, I might add Mr. Dryden's *Dramatick Essay*, which had it been writ after his *Postscript* to *Granada*, might have aton'd for that unbecoming Character, and had serv'd for a *Palinode*; but since he has not that I know of thought fit to retract it, give me leave to insert an old Copy of Verses, which seems to wipe off the Accusations of Mr. Johnson's Enemies (*). ✓

Ad Benjaminum Johnsonum.

*In jus te voco, Jonsoni venito:
Adsum, qui plagii & malæ rapinæ
Te ad Phœbi peragam reum tribunal,
Assidente choro Novem Dearum.
Quædam Dramata scilicet disertæ,
Nuper quæ Elysii roseti in umbrâ,
Fæstivissimus omnium Poeta,
Plautus composuit; Diisq; tandem
Stellato exhibuit poli in Theatro,
Movendo superis leves cachinnos,
Et risos tetrico Jovi ciendo,
Axe plausibus intonante utroque;*

(*) *Ætate geometricæ Mathematicæ, Lib. 2.*

Hæc

son was Master of a
and gate street in Barbican
and Foster the Dissenting
in the House lately
Printer in Bartholomew
Letter Founder whence he
he Sun and the Moon
he mentions something
oke I think before his
sheet and not that
St. Walter Raleigh had
ous St. Francis Stuart
Carl of Murray was
icates his Silent Woman
and he mentions the
perceive that
of Ben Jonson's Plays
Lifetime but two
of Staple of News
in the year 1631.
e printed separately
respects the single
by his publishing them
Folio Vol of about 1015

+ I have somewhere a

died in Aldersgate
had a Son who lived
Epitaph on him also
Woman deceived at
Poem on the Occas
Picture left in Sc
him for his Mon
He was married
Daughters one of
he has also an Ep
Waller. 8^o 1711 of the

o See Herricks Poem
have referred to Co
Worth. and my H
begun of him in
v Robt Herrick in
5 little Poems o
See Oldhams Ode
Shepwards Epige
Ben Jonsons Du

* I never could get a
Epigrams, by Ch
Man they were p
had them, and we
Carew the Antiqua
the use of ym But some now
when he died I could not find them in the printed
Catalogue of his Library-

I saw it & made Extracts out of it in April 1748.

Hæc tu Dramata scilicet diserta,
Clepsisti superis negotiosis,
Quæ tu nunc tua venditare pergis:
In jus te voco, Jonsoni venito.

En pro te Pater ipse, Rexq; Phœbus
Assurgit modò, Jonsoni, palamque
Testatur, tua serio fuisse
Illa Dramata, teg; condidisse
Sese non modò conscio, at juvante:
Unde ergò sibi Plautus illa tandem
Nactus exhibuit, Jovi Deisque?
Maia Filius, & Nepos Atlantis,
Pennatus celeres Pedes, at unguis
Viscatus, volucer puer, vaserque,
Furto condere quidlibet jocofo,
Ut quondam facibus suis Amorem
Per ludos videavit, & Phætrâ,
Sic nuper (siquidem solet frequenter
Tecum ludere, plaudere, & jocari)
Neglectas tibi ilepsit has papyrus
Secumque ad Superos abire jussit:
Jam victus taceo pudore, vincis
Phæbo Judice, Jonsoni, & Patrono.

I might here appositely enough bring in a
pleasant Story or two of Ben. Johnson's, as In-
stances of his Debonaire Humor and Readiness
at Repartee, did I not fear to be condemn'd by
Mr. Dryden, and reckon'd by him and his Ad-
mirers, in the number of those grave Gentle-
men, whose Memory (he says (i)) is the only
Plea for their being Wits: for this reason I
shall forbear, and hasten to give an Account of
his Works.

(f) Postscript to Granada.

He

+ Mr Tho Odell tells me that Ben Jonson was Master of a
Playhouse, Poole's Alley (lately) Aldersgate Street in Barbican
now the Meeting House of Mr James Foyster the Dissenting
Minister; and lived for some time in the House lately
inhabited by Mr Sam: Palmer the Printer in Bartholomew
Close and now by Mr James the Letter Founder whence he
accounts for his Rhyme upon the Sun and the Moon
Taverns in Aldersgate Street. He mentions something
of his Theatre to the Earl of Pembroke I think before his
Epigrams. This Tavern was in Breadstreet and not that
Mermaid in Friday Street where Sir Walter Raleigh had
also a Club of wch the ingenious Sir Francis Smart
Wnt. of the Bath and Son of the Earl of Murray was
one to whom Ben Jonson dedicates his Silent Woman
In the latter end of his Epigrams he mentions the
Mermaid in Breadstreet. I don't perceive that
Langbain had ever seen any of Ben Jonson's Plays
that were printed singly in his Lifetime but two
and those are The New Inn & Staple of News
both printed in different Sizes in the year 1631.
So that others of his which were printed separately
seem greater rarities than The Roastbeef The single
Copies might dye the sooner by his publishing ~~them~~
all he had written in 1616. It is a Folio Vol of about 1015
Pages.



+ See Drummonds Letter to his worthy Friend Master Benjamin Johnson at the End of his Hist of Scotland 8^o 1681 p. 395 or in Folio 1655.

^ 4^o 1610-12

— 1616

o H. Alburnager was first acted at Cambridge in 1614 then the resemblance of this astrologers Cheats were drawn from those of Tontons's Alchymists printed 4 years before.

~ Hist. Tatler, Vol. 1. N^o 3. 14.

~ What old Mr. Clud told me of the Inscriptions on his Tomb Stone arising from the popular applause of this Play after his solemn Catiline had been coldly received by the Audience

That Playhouse called the Swan had 5 different priced Seats from Six pence to Half a Crown some Houses had Penny Benches. Nath. Two-penny: Beaumont & Fletcher. A Shilling. Shakspeare?

He has writ above fifty several Pieces, which we may rank under the Species of Dramatick Poetry; of which we shall give an Account in Order, beginning with one of his best Comedies, viz.

Alchymist, a Comedy, acted in the Year 1610. by the Kings Majesties Servants, with the Allowance of the Master of the Revels; printed fol. Lond. 1640. and dedicated to the Lady most deserving her Name and Blood, the Lady *Mary Wroth*, [the Author of the *Urania*]. Mr. *Dryden* supposes this Play was copy'd from the Comedy of *Albumazer*, as far as concerns the *Alchymist's* Character, as the Reader may observe from the following Lines, (being part of his Prologue, to *Albumazer* reviv'd;) ~

Subtle was got by our *Albumazer*,
That *Alchymist* by this *Astrologer*;
Here he was fashion'd, and we may suppose
He lik'd the Fashion well, who wore the Cloaths.

Whether this Accusation be true, I pretend not to determine; but sure I am, that this last Couplet is borrow'd from Mr. *Dryden's Dramatick Essay*; (g) where he says of Mr. *Johnson* thus; *You will pardon me therefore if I presume he lov'd the Fashion, when he wore their Cloaths.*

Bartholomew Fair, a Comedy, acted at the *Hope on the Bank-side*, Oct. 31. in the Year 1614. by the Lady *Elizabeth's* Servants, and then dedicated to King *James* the First, and printed fol. Lond. 1640. This Play has frequently

(g) Pag. 46.

ap.

at Cat'line swells

Viracles

Rigor lack

Glass of Lack

us Poetula Castalia

113

+ See Drummonds Letter
 Benjamin Johnson
 8^o 1681 p. 395 or in
 A 4^o 1610-12
 — 1616
 o H. Alburnager was
 1614 then the per
 Cheats were drawn
 printed 4 p. cars be
 Vid. Tatler, Vol. 1. 8.
 — What old Mr. Clud
 Tomb Stone arising
 this Play after he
 coldly received by
 That Playhouse c
 priced Seats from
 Houses had Pen
 Beaumont & Fletcher

appear'd on the Stage, since the Restauration,
 with great applause.

- + *Cataline his Conspiracy*, a Tragedy first acted
 in the Year 1611. by the Kings Majesties Ser-
 vants, with Allowance from the Master of the
 Revels; printed fol. Lond. 1640. and dedicated
 to the great Example of Honour and Virtue,
 the most Noble *William* Earl of *Pembroke*.
 This Play is still in Vogue on the Stage, and
 always presented with success. It was so well
 approv'd of by the Judicious *Beaumont*, that he
 writ a Copy of Verses in praise of it, which the
 Reader may find before our Authors Works.
 Nevertheless I must take notice that Mr. *John-*
son has borrow'd very much from the An-
 cients in this Tragedy; as for Instance, part of
Sylla's Ghost, in the very Entrance of the Play,
 is copy'd from the Ghost of *Tantalus*, in the
 beginning of *Seneca's Thyestes*. Thus our Au-
 thor has translated a great part of *Salust's* Hi-
 story, (tho' with great Judgment and Elegance)
 and insert'd it into his Play. For the Plot,
 see *Salust. Plutarch* in the Life of *Cicero*. *Florus*
 Lib. 4. C. 1.

Challenge at Tilt, at a Marriage, a Masque
 printed Fol. Lond. 1640.

Christmas his Masque, presented at Court
 1616. printed Fol. Lond. 1640.

Cloridia, or Rites to *Cloris*, and her Nymphs
 personated in a Masque at Court, by the Queens
 Majesty and her Ladies at *Shrove-tide*, 1630.
 * printed Fol. Lond. 1640. The Inventors of
 this Masque were Mr. *Johnson*, and Mr. *Inigo*
Jones.

Cyn.

+ Case is altered p. 298.

^ 1616

o 4^o 1611-35-71/2

also by Fletcher + N. Field

v 1616

q b

* ^ printed 4^o 1630

~ With strenuous Sincere words that Cat'line swells
I reckon't not among Men - Miracles
How could that Poem Heat & Vigor lack
When each line oft cost Ben a Glass of Lack

Rob Barons Poem Castalia
8^o 1650 p. 113

+ In the Epil of this Cynthia: at the end By G- tis good
and if you like it you may.
In the Palinode at the end, he mentions Dildos so in Shaksp.
Winter's tale Act. 4. Scene 6. the Pedler mentions
Dildos & Lading to have been used in the Barthenes
of some Towns.

© 2^o 1601 - In the first Edit fol. 1616 a 2^o Edit 1630
— 1616.

+ Printed 1631.

~ Rid advertisem^t. to John Wright's Thyestes 8^o 1674

— 1616.

1. a Panegyrick on the Happy Entrance of R. James
in the Edit of 1616.

~ 1616

Cynthia's Revels, or *The Fountain of Self-love*, a Comical Satyr, first acted in the Year 1600. by the then Children of Queen Elizabeth's Chappel, with the Allowance of the Master of the Revels, printed Folio, Lond. 1640, and dedicated to the Special Fountain of Manners, *The Court*.

Devil is an Ass, a Comedy acted in the Year 1616. by his Majesties Servants, and printed Fol. Lond. 1641. Tho' our Author seldom borrows any part of his Plot; yet in this Play, if I mistake not, *Wittipol's* giving his Cloak to *Fitz-dotterel* to court his Wife one quarter of an Hour, is founded on a Novel in *Boccace*, Day 3. Nov. 3.

Entertainment of King James, in passing to his Coronation, printed in Fol. Lond. 1640. This Entertainment was mention'd, I suppose by the Compilers of former Catalogues, because it consists of Speeches of Gratulation (as the Author styles them) which were spoke to his Majesty at *Fen-Church*, *Temple-Bar*, and the *Strand*: and therefore besides the presidents of former Catalogues, which might in part justify me, I might be blam'd should I omit it. The Author has plac'd a Comment throughout to illustrate and authorize his Contrivance.

Entertainment in private of the King and Queen on May-day in the Morning, at Sir *William Cornwallis's* House at *High-gate*, 1604. printed Fol. Lond. 1640.

Entertainment of King James and Queen Anne at Theobalds, when the House was deliver'd up, with the possession, to the Queen,

T

by

had some of *Bjontan's*
a Sunday or they playd
ned p. 293 and wt.
Pyrrhus Histriomastix

ian Cat: the First 2^o 1601.
1st Edit: I was first
acted then 1601 reprinted
ilogue on this Play
occasions 8^o 1672. p. 29

the reviving it by
Miscell Vol. 5. 8^{vo}

own in this Play
he was censured for
sonal Revenge.

may's *Arcadia* in it)
ience that if they will
may in time make leas
Falstaffe

+ In the Epil of this Cy
and if you like it you
by the Palinode at a
Winter's Tale Act. 4
Dildos & Lading to
of some Songs.

o 2^o 1601 - In the First
— 1616.

+ Printed 1631.

~ Rid advertisement.
— 1616.

c a Panegyrick on
in the Edit of 16.

Δ 1616

290 An Account of the

by the Earl of Salisbury, May 22. 1607. The
Prince of Janvile, Brother to the Duke of Guise,
being then present, printed Fol. Lond. 1640.^o

Entertainment in particular of the Queen
and Prince, their Highnesses, at Althrope, at
the Lord Spencer's, on Saturday being the
Twenty-fifth of June 1603. as they came first
~ into the Kingdome, printed Fol. Lond. 1640.

Entertainment of the Two Kings of Great
Brittain, and Denmark, at Theobalds, July 24th
c 1606. printed Fol. Lond. 1640. This Enter-
tainment is very short, and consists chiefly of
Epigrams.

* Every Man in his Humour, a Comedy acted
in the Year 1598. by the then Lord Chamber-
lain's Servants, printed Fol. Lond. 1640. and
dedicated to the Most Learned, and his Ho-
nour'd Friend Mr. Cambden, Clarendieux. This
Play has been reviv'd since the Civil Wars,
and was receiv'd with general Applause. There
is a new Epilogue writ for this Play, the latter
part of which is spoken by Ben Johnson's Ghost.
✓ The Reader may find it in a Collection of Poems
on several Occasions, printed 8^o. Lond. 1673:
See pag. 29.

✓ Every Man out of his Humour, a Comical
Satyr; first acted in the Year 1599. by the then
Lord Chamberlain's Servants; with allowance
of the Master of the Revels: printed Fol. Lond.
1640. and dedicated to the Noblest Nurseries
of Humanity, and Liberty in the Kingdome,
The Inns of Court. This Play was reviv'd at
the Theatre Royal, in the Year 1675. at which
time a new Prologue, and Epilogue were spoken
by

+ Either 2 Anne or 2. Hen Maria had some of B. Jonson's
Madrigals played before them on a Sunday or they played
in them 2. The Lucres Histories p. 293 and w^t
Exceptions Dr. Heylin found in Pyrrhus Historiaster
for w^{ch} he lost his Cars

© 1616

© 1616

© 1616

* One Edit called in the Harleian Cat: the First 2^o 1601.

Cox puts also y^t Date to the First Edit 'Twas first
printed 4^o 1598 or then first acted then 1601 reprinted
in the Second Edit 1616 An Epilogue on this Play
in a Coll. of Poems on sev^l Occasions 8^o 1672. p. 29
mostly by J^r. G. Etheridge

5 The same or another upon the reviving it by
Lord Buckhurst in Dryden Miscell Vol. 5. 8^{vo}
1704. p. 277.

6 The Character of Carlo Buffoon in this Play
he calls a Second Mute: he was censured for
drawing it from some personal Revenge.
Also see a Character of Sidney's Arcadia in it)
Ends with telling the Audience that if they will
bestow their Praises they may in time make Leon
Maximilente as Fat as J^r. John Falstaffe

^ in 2^o Edit Fol

^ 4^o 1600.

+ Laus Hoggan was A. M. that lived in Hen the Fourth's
time Made Disguises for his Sons and writ in
Ballad Royal daintily well & he was Regarded &
Rewarded calls him "Moral Hoggan" And that
Skelton W. Harrys Poet Laureate was the Typere
tu of those Times He keeps them perfectly in
Char.^{tr} makes them talk in their own kind of
Ryming

o Here he brings in Hoggan and Skelton

1616

c See any larger Title from the first Edit in the
Collect^d for his Life.

1 A^o 1606. 1616.

2 1616.

= 1616.

11 1616.

7 Carow Raleigh was one of the Actors

by *Jo. Heyns*, which were writ by *Mr. Duffet*. See his *Poems* 8^o. pag. 72. &c. This is accounted an excellent Old Comedy.

Fortunate Isles, and their Union celebrated in a Masque design'd for the Court, on the *Twelfth-Night*, 1626. printed Fol. Lond. 1641.

Golden Age restor'd, in a Masque at Court, 1615. by the Lords and Gentlemen the King's Servants, and printed Fol. Lond. 1641.

Hymenæi, or *The Solemnities of a Masque and Barriers at a Marriage*; printed Fol. Lond. 1640. To this Masque are annext, by the Author, Learned Notes in the Margin, for illustration of the Ancient Greek, and Roman Customs.

Irish Masque at Court, by Gentlemen the King's Servants; printed Fol. Lond. 1640.

King's Entertainment at Welbeck in Nottingham-shire, a House of the Right Honourable *William Earl of Newcastle*; at his going into Scotland, 1633. printed Fol. Lond. 1640.

Love free'd from Ignorance and Folly, a Masque of her Majesties, printed Fol. Lond. 1640.

Love Restor'd, in a Masque at Court, by Gentlemen the King's Servants, printed Fol. Lond. 1640.

Love's Triumph thro' Callipolis; perform'd in a Masque at Court, 1630. by his Majesty King *Charles the First*, with the Lords and Gentlemen Assisting: the Inventors being *Mr. Johnson*, and *Mr. Inigo Jones*: printed Fol. Lond. 1641.

Love's Welcome; the King and Queen's Entertainment at *Bolsover*, at the Earl of *Newcastle's*; the 30th of July, 1634. and printed Fol. Lond. 1641.

T 2

Mag-

of D^r Alexander
Vol. Ms.

Trailing, and Sensibility.
in MS in my 2^o Vol of

o *Magnetick Lady, or Humours Reconcil'd*, a Comedy acted at the *Black-fryars*, and printed Fol. Lond. 1640. This Play is generally esteem'd an Excellent Play: tho' in those days it found some Enemies; amongst which Dr. Gill Master of *Pauls School*, or at least his Son, writ a Satyr against it: part of which (the whole being too long) I shall take the pains to transcribe.

But to advise thee Ben, in this strait Age,
A Brick-kills better for thee than a Stage.

Thou better know'st a Groundsil for to lay,
Then lay the Plot or Ground-work of a Play,
And better can'st direct to Cap a Chimney,
Then to converse with Clio, or Polyhimny.

Fall then to work in thy old Age agen,
Take up thy Trug and Trowel, gentle Ben,
Let Plays alone: or if thou needs will write,
And thrust thy feeble Muse into the light;
Let Lowen cease, and Taylor scorn to touch
The loathed Stage, for thou hast made it such.

But to shew how fiercely Ben could repartee on any one that had abus'd him, I will present the Reader with his answer.

Shall the prosperity of a Pardon still
Secure thy railing Rhymes, infamous Gill,
At libelling? Shall no Star-Chamber Peers,
Pillory, nor Whip, nor want of Ears,
All which thou hast incurr'd deservedly:
Nor Degradation from the Ministry,
To be the Denis of thy Father's School,
Keep in thy bawling Wit, thou bawling Fool.
Think-

+ *Lais Scroggan was a*
time Made Disgrace
Ballad Royal da
Rewarded calls
Skilson K. Harry
tu of those Time
Char.^{tr} makes the
Ryming

o *Here he brings*

c 1616

t See any larger I
Collect^d for his

h A^o 1606. 1616.

d 1616.

= 1616.

11 1616.

z *Carew Raleigh*

+ See Ju Howell and In^o Taylor of it
o acted before 1629

~ Alexander Gill the younger son of D^r Alexander
+ I have the whole in my old 2^o Vol Ms.

* This is Satyr; the Answer is Railing, and Scurrility.

~ See Lough Funnely's Answer in Ms in my 2^o Vol of
Old Poems

+ There are three Poems or Epigrams and an Epitaph
on B. Jonson in a Book called Recreation for
Ingenuous Head Pieces &c 8^o 1667 one is about his
being Robd by a Highwayman in Verse. another
his approbation of a Copy of Verses. another a
kind of Epitaph containing some very just Praise & a
short Epitaph. I know not how B. Jonson came
to fall out with Inigo Jones Surveyor of the King's
Works, and Ingenuee in many of Ben's Mettles, but
Ben wrote a sharp Lampoon on him too, w^{ch} Howell
mentions in one of his Letters and which Mrs
Vertue has shew'd me in MS & w^{ch} I have now
got a Copy. Viz^t in the Parcl.^r Bag.

— 1616.

— 1616.

✓ Dedicated to Prince Henry printed 4^o 1609

o Npton thinks this Masque preceded Macbeth

* The Queen's Masques The First of Blackmoor
personated at Whitehall on Twelfth Night 1605.
The Second Masque was of Beauty at Whitehall
on Sunday Night after Twelfth Night 1608
Edit 1616 They are here overlaf mentioned and
The Queen's &c

✓ This is calld The Masque of Gyppies in the
Edit: 12. 1640.

Thinking to stir me, thou hast lost thy End,
 I'll laugh at thee poor wretched Tike, go send
 Thy blotant Muse abroad, and teach it rather
 A Tune to drown the Ballads of thy Father:
 For thou hast nought to cure his Fame,
 But Tune and Noise the Eccho of his Shame.
 A Rogue by Statute, censur'd to be whipt,
Cropt, branded, slit, neck-stockt; go, you are stript.

Masque at the Lord Viscount Haddington's
 Marriage at Court, on Shrove-Tuesday at Night
 1608. and printed fol. Lond. 1640.

Masque of Augurs, with several Antimasques,
 presented on Twelfth-night 1622. printed fol.
Lond. 1640.

Masque of Owls at Kenelworth, presented by
 the Ghost of Captain Coxe, mounted on his
 Hobby-horse, 1626. printed fol. Lond. 1640.

Masque of Queens, celebrated from the
 House of Fame, by the Queen of Great Britain
 with her Ladies, at Whitehall, Febr. 2. 1609.
 This Masque is adorned with learned Notes,
 for the Explanation of the Author's Design.
 He was assisted in the Invention and Archite-
 cture of the Scenes throughout, by Mr. Inigo
Jones.†

Masque presented in the House of the Right
 Honourable the Lord Haye, by divers of Noble
 Quality his Friends; for the Entertainment
 of Monsieur Le Baron de Tour, Extraordinary
 Ambassador for the French King; on Saturday
 the 22. of Febr. 1617. printed fol. Lond. 1617.

Metamorphos'd Gypsies, a Masque thrice pre-
 sented to King James: first at Burleigh on the
 T 3 Hill;

say wth having
 Players to be afterwards
 at the end of it; Wherem
 years on every Stage
 it Arrogance Intolence
 As to the Law he said
 his Father for his
 Soldiers he swears by
 the Profession and once
 he it and did not shame
 re now with his
 had taed some
 Mons Vice belonged
 not moved with
 in but was sorry for
 re drawn in by the
 or Decision of him
 since Muse has been
 if Tragedy has a
 those he has exposed in

and some Touches either on Titus Andronicus or from
 some Play that has a Moor in it being hercin ✕

Queen Elizabeth's

4° 1602.

+ There are three Poems
on B. Jonson in a
Ingenious Head
Being Rob'd by a
his approbation
kind of Epitaph a
short Epitaph. I
to fall out with In
Works, and Ingenious
Ben wrote a Sharp
invectives in one
Vestue has then
got a Copy. Viz^t in
— 1616.

— 1616.

1 Dedicated to Pe

o Npton thinks the

The Queen's Ma

perdonated at 16

The Second Mas

on Sunday Night

Edit 1616 They are

The Queen's Ma

5 This is call'd The

Edit: 12. 1640.

Hill; next at *Belvoyr*; and lastly at *Windsor*,
in *August* 1621. printed fol. *Lond.* 1641.

Mercury Vindicated from the Alchymists at
Court, by Gentlemen the King's Servants,
printed fol. *Lond.* 1640.

Mortimer's Fall, a Tragedy, or rather a
Fragment, it being just begun, and left imper-
fect by his Death: tho' the Reader may see the
Model of each Act, by the Argument publish'd
before it, printed fol. *Lond.* 1640.

Neptune's *Triumph* for the Return of Albion,
celebrated in a Masque at Court, on the Twelfth-
Night 1644. printed fol. *Lond.* 1641.

News from the New World discovered in the
Moon, a Masque presented at Court before King
James 1620. and printed fol. *Lond.* 1641.

Oberon, the Fairy Prince, a Masque of Prince
Henries, printed fol. *Lond.* 1640. On this Play
the Author has writ Annotations.

Pan's Anniversary, or The Shepherd's Holy-
day; a Masque presented at Court before King
James 1625. and printed fol. *Lond.* 1641. In
the Decorations our Author was assisted by the
above-mention'd Mr. Jones.

Pleasure reconcil'd to Virtue, a Masque pre-
sented at Court before King James, 1619. to
which were made some Additions for the Ho-
nour of Wales. This in former Catalogues
was mention'd as a Masque distinct from the
other.

Postaster, or His Arraignment, a Comical
Satyr, first acted in the Year 1601. by the then
Children of his Majesties Chappel, with the
Allowance of the Master of the Revels; printed
fol.

o 1616

612

11 New Inn p 299

= 1616

✓ The He was charged in this Play wth having
ridiculed the Lawyers Soldiers & Players so he afterwards
joyned an Apologetical Dialogue at the end of it; Wherein
he said he had been provoked for 3 Years on every Stage
by Slanderers (as to his Self Conceit Arrogance Insolence
Railing & Plagery by Translations) As to the Law he said
he only brought in Cried Child by his Father for
Preferring Poetry to it. As to the Soldiers he swears by
his Muse their Friend he loved the Profession and once
proved, or exercised it as I take it and did not shame
it then more with his than he dare now with his
Writings And for the Players he had taxed some
sparingly but they thought each Mans Vice belonged
to the whole Tribe That he was not moved with
what they had done against him but was sorry for
some better Natures who were drawn in by the
rest to concur in the Exposure or Derision of him
and concludes that since the Comic Muse has been
so ominous to him he will try if Tragedy has a
kinder aspect. A full View of those he has exposed in
this Play are not now easily discernable besides Dekker
and some Touches either on Titus Andronicus or from
some Play that has a Moor in it being herein ✕

✓ Queen Elizabeth's

✓ 4^o 1602.

X Act the Third Scene 4 recited tho' not reflected on.
He makes Tucca call Histrio the Player a lowly
Slave proud Rascal you grow rich, do you? &
purchase; you Twopenny Tear-Mouth; and Copperlaid
Scoundrels &c with Language should not come very
naturally from him if he had ever been a player
himself which it seems he was before or after in
A. Wood. +50

+ Inigo Jones assisted in both

o said in prob: Hee had feasted us 40 years.

~ 2^o 1605, 1607, from his House then in Black Friars
~ 1616.

* There are now before the Edit in 1616 nor the last
Folio Edit in 1692 as I remember. They are printed
at the beginning of the Vol.

~ Verses before Sejanns by W. Machy Esq^r Marston
Hugh Holland by Chapman in the Edit. 2^o 1607

fol. *Lond.* 1640. and dedicated to the Vertuous and his Worthy Friend, Mr. *Richard Martin*. I have already spoken of this Play in the Account of *Decker's Satyromastix*; and I must further add, I heartily wish for our Author's Reputation, that he had not been the Aggressor in this Quarrel; but being altogether ignorant of the Provocations given him, I must suspend my Judgment, and leave it to better Judges to determine the Controversy. Our Author has adorn'd this Play with several Translations from the Ancients, as *Ovid. Amor. lib. 1. Eleg. 15. Horatii Sat. lib. 1. Sat. 9. lib. 2. Sat. 1. Virgilii Aeneid. lib. 4.* with others.

Queen's Masques; the first of *Blackness*, personated at the Court at *Whitehall*, on the *Twelfth-Night* 1605. the second of *Beauty*, was presented in the same Court at *Whitehall*, on the *Sunday Night* after the *Twelfth-Night* 1608. printed fol. *Lond.* 1640.

Sad Shepherd, or A Tale of Robin Hood; a Pastoral, printed fol. *Lond.* 1641. This Play is left imperfect, there being but two Acts, and part of the third finisht.

Sejanus's Fall, a Tragedy, first acted in the Year 1603. by the Kings Majesties Servants, with the Allowance of the Master of the Revells, printed fol. *Lond.* 1640. and dedicated to the No less Noble by Virtue than Blood, *Esme Lord Aubigny*. This Play is generally commended by all Lovers of Poetry; and usher'd into the World by nine Copys of Verses, one of which was writ by Mr. *George Chapman*. 'Tis founded on History; and the Author in a former Edition,

th his own Hand in

on of himself with
may censure Poets &
viol with Spencer
L.

Warren

+ *Ignigo Jones added*
to *Sais* in *prob. Hae*
in 2^o. 1605, 1607, from
— 1616.

* *There are now to*
Holis Edit in 169.
at the beginning
of Verses before
Alugh Holland

+

296

An Account of the

dition, published 4^o. *Lond.* 1605. has printed Quotations throughout; the Reasons whereof take in his own Words, (being part of the Preface to that Edition) ^(h) 'The next is, least in some nice Nostrils, the Quotations might favour affected, I do let you know, That I abhor nothing more; and have only done it to shew my Integrity in the Story, and save my self in those common Torturers, that bring all Wit to the Rack: whose Noses are ever like Swine, spoiling and rooting up the *Muses* Gardens; and their whole Bodies like Moles, as blindly working under Earth, to cast any, the least hills, upon Vertue. For the Story, the Reader may consult *Tacitus's Annals*, lib. 3, 4, 5. *Suetonius* in the Life of *Tiberius*. *Dion.* &c.

o *Silent Woman*, a Comedy first acted in the Year 1609. by the Children of her Majesties Revels, with the Allowance of the Master of the Revels; printed fol. *Lond.* 1640. and dedicated to the truly Noble, by all Titles, Sir *Francis Stuart*. Part of this Play is borrow'd from the Ancients, as Act 1. Sc. 1. part from *Ovid de Arte Amandi*. Act 2. Sc. 2. part from *Juvenal. Sat. 6.* Act 2. Sc. 5. part from *Plautus's Aulularia* Act 3. Sc. 5. with other passages. Notwithstanding which, this Play is Accounted by all, One of the best Comedies we have extant; and those who would know more, may be amply satisfied by the perusal of the judicious Examen of this Play made by Mr. *Dryden* ⁽ⁱ⁾.

✓ *Speeches at Prince Henry's Barriers*, printed fol. *Lond.* 1640. These Speeches being printed

(h) Preface. (i) *Dramatick Essay*, p. 50.

amongst

+ None in the Edit of 1616.

This Presentation Book signed with his own Hand in
Will. Batters Sale June 1749

✓ Kings ✓ Servants

○ In this he hints at the Comparisn of himself with
Shakspeare Act. 2. Scene 2 - So she may Censure Poets &
Auth^{rs} & Stiles & compare 'em Daniel with Spenser
Jonson with other youth & so forth.

✓ long speeches translated ✓ an^d Warren

✓ 4th 1609 & in his books 1616 &c.

✓ 1616

+ Observe this Shaple well and whether it is not here that he mentions the Earlson of Pancridge. In his Satire on Inigo Jones he wd have been Earl of Pancridge

o. 1614 or 1616 In the 3^d Act mention made of Archbishop Galates Legacy to the Players. It was a Play it seems and Count Gondosmar's Use of the Game of Chess, another Play so called it seems written upon him, w^{ch} he is here said to have wiped his A - with also of Arch in Mourning in a long black Coat, and the Marguress of Spinabas Project to march an Army over Sea against us in Cork Shes. vi. p. 215.

o. Vide Thierry and Theodore 4^o. 1621. p. 215.

1 Printed 4^o. 1607 Batho

1 2^o. 1605-7-9 1616

1 A Satire upon old Sutton who founded the Hospital as some say See Tattler Vol. 3. N^o. 14.

= Then follows his Epistles to them of near 6 Pages.

amongst his other Masques, and always reckon-
ed under that Species of Poetry, by others, in
former Catalogues, I could not omit their Men-
tion in this place.

Staple of News, a Comedy acted in the Year,^o
1625. by his Majesties Servants, and printed
fol. *Lond.* 1631. The Author introduces four
Gossips on the Stage, who continue during the
Action, and criticise on the Play. This was pra-
ctised more than once; witneis, *Every man out*
of his Humor, and *Magnetick Lady*: and herein
he was follow'd by *Fletcher*, (as I have al-
ready observ'd (*)) in His *Knight of the Burn-*
ing-pebble.

Tale of a Tub, a Comedy, printed fol. *Lond.*
1640.

Time vindicated to himself, and to his Ho-
nours; a Masque, presented at Court on *Twelfth-*
Night 1623. and printed fol. *Lond.* 1641.

Vision of Delight, a Masque presented at
Court, in *Christmas* 1617. and printed fol. *Lond.*
1641.

Vulpone, or *The Fox*, a Comedy; first acted ✓
in the Year 1605. by the Kings Majesties Ser-
vants, with the Allowance of the Master of the
Revells; printed fol. *Lond.* 1640. and dedicated
to both Universities in the following form:
'To the most Noble and most Equal Sisters, the
'two Famous Universities; for their Love and
'Acceptance shewn to his Poem in the Presen-
'tation, *Ben. Johnson* the grateful Acknow-
'ledger, dedicates both it and himself. This =
Play is writ in Imitation of the Comedy of the

(*) See pag. 210.

An-

by Selden in Latin
Holland in English. J. Davis
in English
Folio 1015 Pages imprinted
of Ben. Jonson.

again in 2 Vols Folio
1599. speaking of a
right of the merry
of the Case is altered?
tions 1692 Fol. with a
and his Cloak over one
of Hand Engraved in
with Latin & English
is too smooth not
Nestue's Print is much
Original Painting of him
done by a Masterly
son's Works in 6 Vols
to. Second Vol Folio was
son in the Picture

+ Observe this Chapter +

that he mentions
Satire on Inigo Jo
Purcell

o 1614 or 1616 In the 3
Gravato's Legacy to
and Count Granda
another Play so ca
which he is here a
also of Arch in
the Marguett of
Army over Sea
o Vide Thierry and
1 Printed 4^o 1607
1 2^o 1605-7-9 16
1 A Satire upon
Hospital at 1 Sam
= Then follows his
6 Pages.

298

An Account of the

Ancients, and the Argument is form'd into an
Acrostick, like those of *Plautus*, which are said
to be writ by *Priscian*, or some other Eminent
Grammarians. It is still in vogue at the The-
atre in *Dorset-Garden*, and its value is suffici-
ently manifested by the Verses of Mr. *Beau-*
mont, and Dr. *Donne*.

o All these Plays with several other Poems and
Translations, and an *English Grammar*, are
printed together in two Volumes in Folio.

He has three other Plays, which are omit-
ted in these Volumes, tho' for what reason, I
know not; two of which are printed in 4^o. and
the third in 8^o. of which we are now to speak.

Cafe is alter'd, a pleasant Comedy, sundry
times acted by the Children of the *Black-fry-*
ars, and printed 4^o. *Lond.* 1609. In this Comedy
our Author hath very much made use of *Plau-*
tus, as the Learned Reader may observe by
comparing His *Aulularia*, and *Capteivei*, with
this Comedy.

Widow, a Comedy acted at the Private House
in *Black-fryars* with great applause, by his late
Majesties Servants, and printed 4^o. *Lond.* 1652.
This Play was writ by Mr. *Johnson*, Mr. *Fletcher*,
and Mr. *Middleton*, and first publisht by Mr. *Alex-*
ander Gough, a great lover of Plays, who helpt
Mr. *Moseley* the Bookseller to this, and several
other Dramatick Manuscripts, as the *Passionate*
Lovers. 2. parts; *The Queen*, or *The Excellency*
of her Sex, &c. It was reviv'd not many Years
ago, at the King's House, with a new Prologue
and Epilogue, which the Reader may find in
London Drollery, p. 11, 12.

New.

+ The first Edit has Verses before it by Selden in Latin
Edw Heyward by Chapman & H. Holland in English J. Davis
C. Bolton in Latin, & 3 of Hra Beaumonts in English

© The first Edit: in 1616 One Vol. Folio 1015 Pages imprinted
by W^o Stansby entitled the works of Ben Jonson.
another Vol. in 1632 Feb. Bosh again in 2 Vols Folio
J. Nash in his Lanten Staff 4^o 1599. speaking of a
Riddle p. 68. says Is it not right if the merry
Coblers Cut in that witty Play of the Case is altered?
2 Vols Fol. 1640 again with additions 1692 Fol. with a
Copper Print of him Laureated his Cloak over one
Shoulder & gloves in his right Hand Engraved by
Will Elder the Writing Master with Latin & English
Verses under but the Face is too smooth not
crabbed or full enough Mr Vertue's Print is much
more like him I have seen an Original Painting of him
in the Cotton Library but tis not done by a Masterly
Hand The last Edition of Ben Jonson's Works in 6 Vols
Octavo 1716 with Cuts Quere if the Second Vol Folio was
not in 1631? — Yes.

There is a painting of Ben Jonson in the Picture
gallery at Oxford.

+ This New Song was acted before the Magnificent Lady who has no Date. It is reprinted in Folio at the end of the last Edition 1692.

O 12^o 11.31

= This date is omitted in the Folio Edit.

1 Scene Banquet

* Mr. Thode the University Orator of Cambridge translated this into Latin & I have it in MS.

5 I have been told of a Picture of Ben Jonson in Bricklayers Hall.

* A Curious Painting in Miniature of Ben Jonson's Head in Oil Colours by Cornelius Johnson and set in a Gold Frame or Border was in the Possession of Mr. Collicours the Painter and sold by him for five Guineas to the Lord James Cavendish

New-Inn, or The Light Heart, a Comedy^o
 never acted, but most negligently play'd by some
 the Kings Servants; and more squeamishly be-
 held, and censured by others, the Kings Sub-
 jects 1629. Now at last set at liberty to the Rea-
 ders, his Majesties Servants and Subjects, to be
 judg'd; printed 8^o. *Lond.* 1631. //

The Reader may see by this Title-page, that
 the Play succeeded not answerable to our Au-
 thor's Expectation, and the just Merit (as he
 thought) of his Play: which may be conjectu-
 red, from the Ode which he publisht at the
 End of this Play; which as being pertinent to
 our purpose, I shall transcribe at large.

*The just Indignation the Author took at the
 Vulgar Censure of his Play, begat this following
 Ode to himself.*

*Come, leave the loathed Stage, †
 And the more loathsome Age:
 Where Pride and Impudence (in fashion knit)
 Usurp the Chair of Wit!
 Inditing and arraigning every day
 Something they call a Play.
 Let their fastidious, vaine
 Commission of the Braine
 Run on, and rage, sweat, censure, and condemn:
 They were not made for thee, less thou for them.*

*Say that thou pour'st them Wheat,
 And they will Acorns eat:
 'Twere simple fury, still, thy self to waste √
 On such as have no taste!
 To offer them a surfet of pure bread,
 Whose appetites are dead!*

No,

+ This New Line was a
has no Date Its paper
Edition 1692.

o 12^o 1631

= This date is omitted

1 Scene Barnet

* Wth Thode the Ruine
this into Latin & I
I have been told
Bricklayers Hall.

* A Curious Painted
Head in Oil Colour
set in a Gold Frame
Possession of Mr.
by him for five
Cavendish

300

An Account of the

No, give them Graines their fill,
Husks, Draff, to drink, and swill.
If they love Lees, and leave the lusty Wine,
Envy them not their palate, with the Swine.

No doubt some mouldy Tale,
Like Pericles (1); and stale
As the Shrieve's Crufts, and nasty as his Fish--
scraps, out of every Dish,
Thrown forth, and rak't into the Common-tub,
May keep up the Play-Club:
There, Sweepings do as well
As the best order'd Meale.

For, who the Relish of these Guests will fit,
Needs set them, but The Almes-basket of Wit:

And much good do't you then:
Brave Plush, and Velvet Men;
Can feed on Orts: And safe in your Stage-clothes,
Dare Quit upon your Oathes,
The Stagers, & the Stage-wrights too (your Peers)
Of larding your large Ears
With their foul Comick Socks;
Wrought upon twenty Blocks:
Which, if they're torn, & turn'd & patcht enough,
The Gamesters share your guilt, & you their stuff.

Leave things so prostitute.
And take the Alceick Lute;
Or thine own Horace, or Anacreon's Lyre;
Warm thee by Pindar's fire:
And tho' thy Nerves be shrunk, and Blood be cold,
E're Years have made thee old;
Strike that disdainful Heat
Throughout, to their defeat:

(1) A Play writ by Shakspere.

As

+ Lee Randolph
o overleaf

As curious Fools, and envious of thy Strain,
May, blushing, swear no Pally's in thy Brain.

But when they hear thee sing
The Glories of thy King,
His zeal to God, and his just awe o're Men;
They may blood shaken then,
Feel such a Flesh-quake to possess their powers;
As they shall cry like ours
In sound of Peace, or Wars,
No Harp ere hit the Stars,
In tuning forth the Acts of his sweet reign:
And raising Charles his Chariot 'bove his Wain. +

This Ode sufficiently shews what a high Opinion our Author has of his own Performances; and like Aristotle in Philosophy, and Peter Lombard, (The Master of the Sentences) in School Divinity; our Ben. lookt upon himself as the only Master of Poetry; and thought it the Duty of the Age, rather to submit to, than dispute, much less oppose his Judgment. 'Twas great pity, that he that was so great a Master in Poetry, should not retain that old Axiom in Morality, *Nosce Teipsum*: a Sentence so highly admir'd by Juvenal^(m), that he seems to think it above the Conception of Chilon, saying,

— è cælo descendit, γινώσκει σπῆλδον,
Figendum, & memori tractandum pectore.

He had then prevented that sharp Reply made by the Ingenious Mr. Feltham, to this Magisterial Ode; and which could not chuse but vex

(m) Satyr. 11.

a

en little written. He was
noted as a Moralist, for
Randolph has written a
law was a Suffolk Man.

62. and was buried at
a Mount. on which a Statue
by this Owen one of his
Schoolmasters in Kensington,
who knows anything
near 30 years since,
related to this Owen
Noble House in the
a Secretary to some
articulars now forgot.
led in 2^o 1631. 1636. 1661.

Readers as a Treatise
But Mr. John Constable,
a copy of Style 8^o 1734.
his pedantical

Yet have the said
tion in Octavo, but
publication of Mr
scisely remembers.
near 1677. The said
tio: To which are joyned

some occasional pieces of Poetry, by the same Author
entitled Lusoica: But among them I think there is not
this answer ^{to} Ben Jonson. If the Author was not
Dead before that Edition, we presume he did not live
long after. ~~He got the Poet's name by the Poet's name~~
A. C.

+ See Randsley
o overleaf

a Person of our Author's Haughty Temper: but he was a Man, and subject to Infirmities, as well as others; tho' abating for his too much abounding in his own Sence, (an Epidemical Distemper belonging to the Fraternity of *Parnassus*) he had not his Equal in his Time for Poetry.

Having presented the Reader with Mr. *Johnson's* Ode, it may not be improper for me perhaps to transcribe, nor unpleasant to him, to peruse Mr. *Feltham's* Answer.

*An Answer to the Ode, Come leave the
loathed Stage, &c.*

Come leave this sawcy way.

Of baiting those that pay

Dear for the sight of your declining Wit:

'Tis known it is not fit,

That a Sale Poet, just contempt once thrown,

Should cry up thus his own.

I wonder by what Dower,

Or Patent, you had power

From all to rape a judgment. Let't suffice,

Had you been modest, y'ad been granted wise.

'Tis known you can do well,

And that you do excell,

As a Translator: But when things require

A Genius, and Fire,

Not kindled heretofore by others pains;

As oft y'ave wanted Brains

And Art to strike the White,

As you have levell'd right:

Yet if Men vouch not things Apochryphal,

You bellow, rave, and spatter round your Gall.

Jug

Of this Owen Feltham there has been little written. He was
a Poet of those Times, but more noted as a Moralist, for
his Book of Resolves upon which J. Randolph has written a
good Prem. His Father Tho Feltham was a Suffolk Man.
He died the 11 of Mar: 1631. Aged 62. and was buried at
Babram in Cambridgeshire with a Monument & a Latin
Inscription was written, Composed by this Owen one of his
three Children. Will. Loughton then Schoolmaster in Kensington,
is the only person I have met with who knows anything
more of him. I think he told me once near 30 years since,
that he or some of his Family was related to this Owen
Feltham and that he lived in some Noble House in the
Quality of Gentleman of the Horse or Secretary to some
Noble Man, wth several other particulars now forgot.
His Book of Resolves was published in 2^o. 1631. 1636. 1661.
& having been looked on by many Readers as a Treatise
of good Counsell in fine Conceits. But Mr. John Constable,
in his Reflections upon Accuracy of Style 8^o. 1734.
has in many Instances exposed his pedantic
affected and unnatural Phrase Yet have the said
Resolves had a Modern Impression in Octavo, but
whether before, or since that publication of Mr
Constable's. I do not know precisely remember.

I was before in 1709. In the year 1677. The said
Resolves were published in Folio: To which are joyned
some Occasional Pieces of Poetry, by the same Author
entitled Lusoria: But among them I think there is not
this answer ^{to} Ben Jonson. If the Author was not
Dead before that Edition, we presume he did not live
long after. ~~Must they Resolves take any Resolves in~~
N. A.

X

Mongst thy Resolves, take my Resolves in too.
Resolve who wilt, this I resolve to do;
That if my Errors chase another's Line
Wherely to write, I mean to live by Thine

J Randolph to O. Totten

+ gain her

Jug, Pierce, Peck, Fly (n), and all
 Your Jest's so nominal,
 Are things so far beneath an able Brain,
 As they do throw a Stain
 Thro' all th' unlikely Plot, and do displease
 As deep as Pericles.
 Where yet there is not laid
 Before a Chamber-maid [old
 Discourse so weigh'd (o) as might have serv'd of
 For Schools, when they of Love and Valour told.

Why Rage then? when the Show
 Should Judgment be and Know---(p)
 ledge, there are in Plush who scorn to drudge
 For Stages, yet can judge
 Not only Poets looser Lines, but Wits,
 And all their Perquisites.
 A Gift as rich, as high
 Is Noble Poetrie:

Yet tho' in sport it be for Kings a Play,
 'Tis next Mechanicks, when it works for pay.

Alcæus Lute had none,
 Nor loose Anacreon,
 Ere taught so bold assuming of the Bays,
 When they deserv'd no praise.
 To rail Men into Approbation,
 Is new to yours alone;
 And prospers not: For know,
 Fame is as coy, as you
 Can be disdainful; and who dares to prove
 A rape on her, shall gather scorn, not Love. *

(n) The Names of several Dramat. Person. (o) New-Ten, Act 3.
 Sc. 2. Act 4: Sc. 4. (p) This Break was purposely design'd by the
 Poet, to apert that in Ben's third Stanza.

printed in abt Wrights
 Poems 8^o. 1666.

upon his aforesaid Ode
 no. p. 90.

+ gain her

Leave then this humour vain,
And this more humorous Strain,
Where Self-conceit, and Choler of the Blood
Eclipse what else is good :
Then if you please those Raptures high to touch,
Whereof you boast so much ;
And but forbear your Crown,
Till the World puts it on :
No doubt from all you may amazement draw,
Since braver Theme no Phœbus ever saw.

This Haughty Humour of Mr. Johnson was blam'd, and carpt at by others, as well as Mr. Feltham : amongst the rest, Sir John Suckling, that Neat Facetious Wit, arraign'd him at the Sessions of Poets (q); and had a fling at this Play in particular : tho' we may say, compar'd to the former, He did only *circum præcordia ludere* ; laught at, and raily his unreasonable Self-opinion ; as you may see in the following Lines : the first Stanza of which tho' already mention'd in the Account of Heywood, I crave my Readers leave to repeat, that he may read our Author's Character entire :

The first that broke silence was good Old Ben,
Prepar'd before with Canary Wine ; [Bays,
And he told them plainly that he deserv'd the
For his were call'd Works, where others were
but Plays.

And

Bid them remember how he had purg'd the Stage
Of Errors that had last many an Age :

(q) Suckling's Poems, p. 7.

(r) And

+ This Answer to Ben's Ode is also printed in abn Wrights
Parnassus Biceps or University Poems 8°. 1656.

See Randolph's Defence of Ben upon his aforesaid Ode
p. 112. and Caraws in his Poems. p. 90.

